# SERPENT

## Archaic, Visceral, Symbolic, Illuminating

**The Serpent is the living genius of the family bloodline itself, personified as a spirit.**

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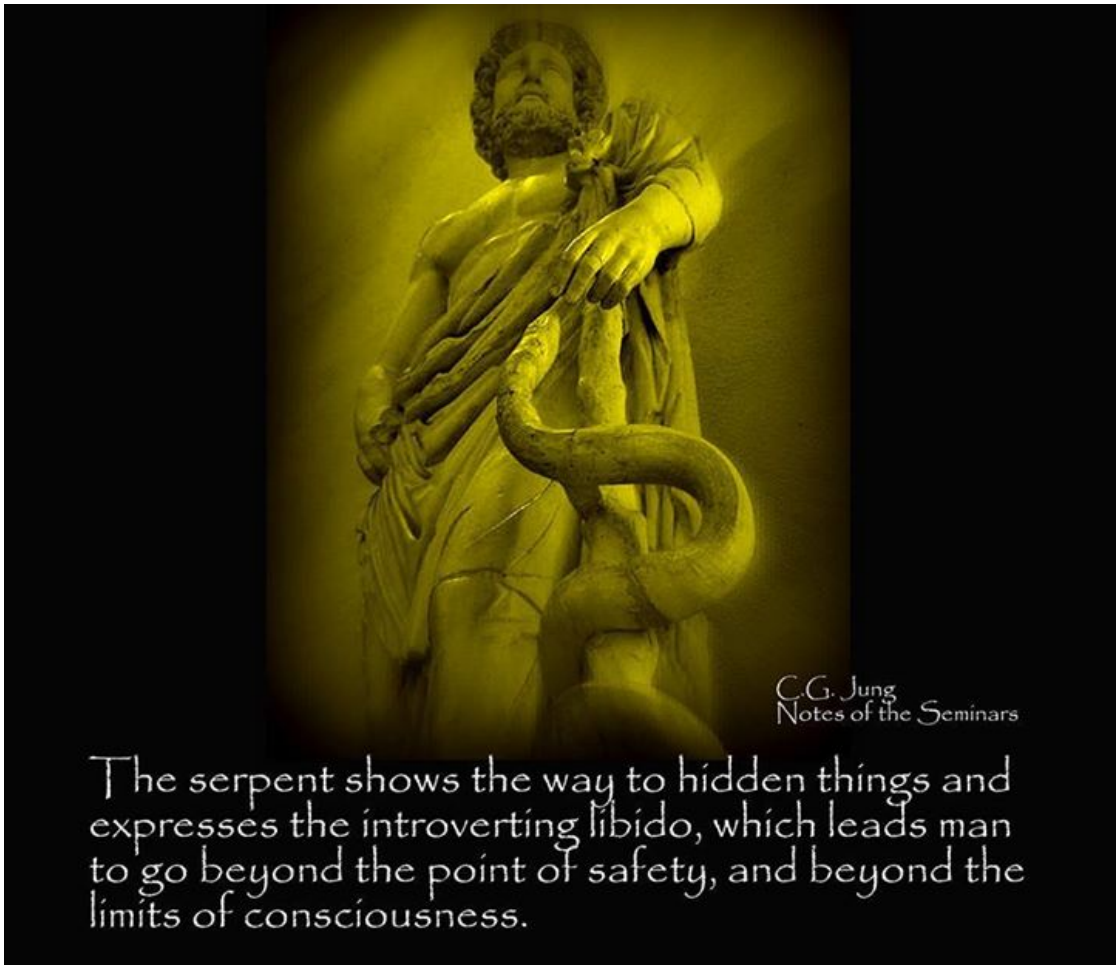
C.G. Jung
Notes of the Seminars
The serpent shows the way to hidden things and expresses the introverting libido, which leads man to go beyond the point of safety, and beyond the limits of consciousness.

## Jung On the Serpent

**The serpent is the animal, but the magical animal.**
**There is hardly anyone whose relation to a snake is neutral.**
**When you think of a snake, you are always in touch with racial instinct.**
**Horses and monkeys have snake phobia, as man has.**

**In primitive countries, you can easily see why man has acquired this instinct.**
**The Bedouins are afraid of scorpions and carry amulets to protect themselves, especially stones from certain Roman ruins.**
**So whenever a snake appears, you must think of a primordial feeling of fear.**

**The black color goes with this feeling, and also with the subterranean character of the snake. It is hidden and therefore dangerous.**
**As animal it symbolizes something unconscious; it is the instinctive movement or tendency; it shows the way to the hidden treasure, or it guards the treasure.**

**The dragon is the mythological form of the snake.**
**The snake has a fascinating appeal, a peculiar attraction through fear.**
**Some people are fascinated by this fear.**
**Things that are awe-inspiring and dangerous have an extraordinary attraction.**

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**This combination of fear and attraction is shown, for instance, when a bird is hypnotized by a snake, for the bird flutters down to fight the snake, and then becomes attracted and held by the snake.**

**The serpent shows the way to hidden things and expresses the introverting libido, which leads man to go beyond the point of safety, and beyond the limits of consciousness, as expressed by the deep crater.**

**The snake is also Yin, the dark female power.**
**The Chinese would not use the snake (i.e., dragon) as a symbol for Yin, but for Yang. In Chinese [tradition], the Yin is symbolized by the tiger and the Yang by the dragon. ~Carl Jung, Seminar 1925, Page 102.**

am⁊ dubio d⁹ her d⁹ anfgang⁹.
am⁊ dubio d⁹ ſtern d⁹ offens.
am⁊ dubio die blume/ die ub⁹ alle
blueyt.
am⁊ dubio d⁹ hirſ⁊ d⁹ aus d⁹ walde
briecht.
am⁊ dubio d⁹ geſang/ d⁹ ferne uer
das waſſ⁹ loeut.
am⁊ dubio ende v⁹ anfang.

***Some have their reason in thinking, others in feeling.***
***Both are servants of Logos, and in secret become worshipers of the serpent.***
***~Carl Jung, The Red Book, Page 280.***

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***"More especially the threat to one's inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious. The lower vertebrates have from earliest times been favourite symbols of the collective psychic substratum, which is localized anatomically in the subcortical centres, the cerebellum and the spinal cord. These organs constitute the snake. Snake-dreams usually occur, therefore, when the conscious mind is deviating from its instinctual basis." ~Carl Jung; Archetypes of the Collective Unconscious; page 166***

**Dreams of snakes, dragons, lizards or other reptilian animals can be provocative. According to evolutionary science, reptiles were at the root of a genetic matrix from which all land vertebrate life evolved. Millions of years of biological divergence from the trunk of the vertebrate "Tree of Life" resulted in a world full of back boned animals that, despite their *dissimilar outward appearance*, share the same parental lineage---an encoded past locked in their DNA. We humans share DNA with other land vertebrate life forms.**

**Considering the entire history of our human emergence into the animal world is forever recorded (repressed) deep within our genetic code, certain aspects of our powerful ancient animal nature may lay dormant, just under the surface of our expression.**

**Philo of Alexandria, impressed with the serpent's ability to rejuvenate itself through the shedding of its skin, as well as with its ability to kill and cure (an ability which he saw as indicative of the positive and negative cosmic powers that rule the world), deemed it the "most spiritual of animals." Along with other reptiles it has been used to refer to life in its earliest, most primordial aspects. Gnostics of the Nassene sect (*nass*=snake) regarded the snake as an elemental life force and imagined it to inhabit all objects and beings.**

**In Greek mythology, Eros, the god of love and child of Chaos, whose cosmogonic power caused "all things to mingle" including the elements which combined to form the other gods, was, in his original, primordial form, a chthonic snake. In Hindu mythology, the cosmic serpent, Sesa, supports the earth on his head and, as Cosmic Ocean, envelopes the universe. The Egyptians, likewise, regarded the snake as a being so elemental that they incorporated serpents into almost all of their symbols, but in particular, into symbols of the sun. While the serpent figures prominently in creation myths where it seems to be a metaphor of generativity and life.**

**The serpent, of course, is sacred to numerous gods, especially chthonian mother-goddesses. Eliade identifies Eve (and Cirlot, Lilith) with an ancient Phoenician goddess whose form was that of a snake. One thinks as well of Athena, Artemis, Hecate, Persephone, and of Medusa and the Erinyes with their loathsome, snake-hair. When the cult of the decidedly male deity Apollo usurped the matriarchal cult at Delphi, an act of usurpation mythologized as Apollo's killing of the feminine serpent, Python, the plundered feminine serpent symbolism became assimilated to him.**

**In Jung's view, "the snake, as a chthonic and at the same time spiritual being, symbolizes the unconscious." (17) In particular, it seems to refer to "the latter's sudden and unexpected manifestations, its painful and dangerous intervention in our affairs, and its frightening effects." (18) Crucial to an understanding of the significance of the serpent or snake as a libido-symbol is a consideration of the biological characteristics of the actual creature. Jung stresses the fact that the snake is a "cold-blooded vertebrate" and that with it the "psychic rapport that can be established with practically all warm-blooded animals comes to an end." (19) Like the Gnostics who identified the serpent with the human medulla and spinal cord, Jung regards the snake as the psychic representative of the profoundly unconscious reflex ctions which are governed by these organs. (20)**

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**...the snake would correspond to what is totally unconscious and incapable of becoming conscious, but which, as the collective unconscious and as instinct, seems to possess a peculiar wisdom of its own and a knowledge that is often felt to be supernatural. This is the treasure which the snake (or dragon) guards, and also the reason why the snake signifies evil and darkness on the one hand and wisdom on the other. Its unrelatedness, coldness, and dangerousness express the instinctuality that with ruthless cruelty rides roughshod over all moral and any other human wishes and considerations and is therefore just as terrifying and fascinating in its effects as the sudden glance of a poisonous snake. (21) -- Greg Mogenson**
**http://www.cgjungpage.org/learn/articles/analytical-psychology/277-the-serpents-prayer-the-psychology-of-an-image**

***"The serpent is an adversary and a symbol of enmity, but also a wise bridge that connects right and left through longing, much needed by our life." (247)***

***"Why did I behave as if that serpent were my soul? Only, it seems, because my soul was a serpent.... Serpents are wise, and I wanted my serpent soul to communicate her wisdom to me." (318) (This comment comes after a long dialogue in active imagination with a great iridescent snake coiled atop a red rock.)***

***"I have united with the serpent of the beyond. I have accepted everything beyond into myself." (322)***

***"If I had not become like the serpent, the devil, the quintessence of everything serpentlike, would have held this bit of power over me. This would have given the devil a grip and he would have forced me to make a pact with him just as he also cunningly deceived Faust. But I forestalled him by uniting myself with the serpent, just as a man unites with a woman." (322)***

***"The daimon of sexuality approaches our soul as a serpent." (353)***

***Perhaps the commonest dream symbol of transcendence is the snake, as represented by the therapeutic symbol of the Roman god of medicine Aesclepius, which has survived to modern times as a sign of the medical profession. This was originally a nonpoisonous tree snake; as we see it, coiled around the staff of the healing god, it seems to embody a kind of mediation between earth and heaven.*** **-- Carl Jung, Man and His Symbols, page 153**

***The serpent is the age-old representative of the lower worlds, of the belly with its contents and the intestines.*** **-- Carl Jung**

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**The Uroboros snake eating its own tail is a perfect illustration of how chthonic can represent both the creative and destructive aspects of nature. The Uroboros is the unity of life and death in which all things that arise into existence must descend back into the void. Author Eric Neumann, in his book The Origins and History of Consciousness writes, "The unconscious life of nature, which is also the life of the Uroboros, combines the most meaningless destruction with the supreme meaningfulness of instinctive creation; for the meaningful unity of the organism is as 'natural' as the cancer which devours it."**

***Apart from Elijah and Salome I found the serpent as a third principle. It is a stranger to both principles although it is associated with both. The serpent taught me the unconditional difference in essence between the two principles in me. If I look across from forethinking to pleasure, I first see the deterrent poisonous serpent. If I feel from pleasure across to forethinking, likewise I feel first the cold cruel serpent. The serpent is the earthly essence of man of which he is not conscious. Its character changes according to peoples and lands, since it is the mystery that flows to him from the nourishing earth-mother.***

***The earthly (numen loci) separates forethinking and pleasure in man, but not in itself The serpent has the weight of the earth in itself but also its changeability and germination from which everything that becomes emerges. It is always the serpent that causes man to become enslaved now to one, now to the other principle, so that it becomes error. One cannot live with forethinking alone, or with pleasure alone. You need both. But you cannot be in forethinking and in pleasure at the same time, you must take turns being in forethinking and pleasure, obeying the prevailing law, unfaithful to the other so to speak. But men prefer one or the other. Some love thinking and establish the art of life on it. They· practice their thinking and their circumspection, so they lose their pleasure.***

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***· old and have a sharp face. The others love pleasure, they***

***practice their feeling and living. Thus they forget thinking. Therefore they are young and blind. Those who think base the world on thought, those who feel, on feeling. You find truth and error in both. The way of life writhes like the serpent from right to left and from left to right, from thinking to pleasure and from pleasureto thinking. Thus the serpent is an adversary and a symbol of enmity, but also a wise bridge that connects right and left through longing, much needed by our life.***

***The place where Elijah and Salome live together is a dark space and a bright one. The dark space is the space of fore-thinking. It is dark so he who lives there requires vision. This space is limited, so fore thinking does not lead into the extended distance, but into the depth of the past and the future. The crystal is the formed thought that reflects what is to come in what has gone before.*** ~Carl Jung; [The Red Book, Page 247]

The serpent symbolism of the Sixth Sermon presents initially somewhat of a puzzle to the student of Gnosticism, particularly if the student is imbued with Gnostic serpent lore as found in some of the Nag Hammadi scriptures. In several of these tractates the serpent of Genesis is regarded as a wise and holy counselor, indeed a messenger or manifestation of the supernal Wisdom, Mother Sophia, who is intent upon rescuing the first human pair from the bondage in which the creator is holding them. In the works *On the Origin of the World* and *The Hypostasis of the Archons* the story is told of Eve's cooperation with the wise and benign serpent, who, far from being a Satanic deceiver, is an enlightener and liberator, persuading Eve to eat the fruit which opens her and Adam's eyes and bestows consciousness on them. If we contrast the serpent of the demon sexuality described in the Sixth Sermon with the serpent of paradise in the Gnostic myths, a significant difference appears. The Gnostic serpent of paradise is wise and well intentioned. The serpent of the Sixth Sermon, on the other hand, is called a whore who consorts with the devil and with evil spirits, a tyrant and a tormenting spirit who leads people astray to keep bad company. One might almost be tempted to accuse Jung-Basilides of having accepted the orthodox rather than the Gnostic image of the serpent! Still, the issue is more complicated than that.

In the aforementioned Gnostic tractates the serpent has a curious dual title, which is *wild beast* and also *instructor*. The treatise *On the Origin of the World* declares in fact that the interpretation of *wild beast* is *the instructor*. Linguistic scholars feel that this curious statement has to do with the fact that the two words are derived from the same word in the Aramaic language. Similarly, we are told, the name *Eve* as well as the

The Gnostic Jung and the Seven Sermons to the Dead By Stephan A Hoeller

**The word Eve is derived from the Hebrew Hevia of Evia which is interpreted as "female serpent" in Latin translations of the Bible. In earlier Greek versions, the ·d serpent would have simply read "worm."**

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***The universal hero myth always refers to a powerful man or god-man who vanquishes evil in the form of dragons, serpents, monsters, demons, and so on, and who liberates his people from destruction and death. The narration or ritual repetition of sacred texts and ceremonies, and the worship of such a figure with dances, music, hymns, prayers, and sacrifices, grip the audience with numinous emotions and exalt the individual to an identification with the hero.*** **~Carl Jung; Man and His Symbols; Page 68.**

***The Latin translation "serpent" for "witch" is connected with the widespread primitive idea that the spirits of the dead are snakes. This fits in with the offering of goat's blood, since the sacrifice of black animals to the chthonic numina was quite customary.*** **~Jung, CW 14, Par 78.**

***The idea of transformation and renewal by means of the serpent is a well-substantiated archetype. It is [a] healing [symbol]*** **~Carl Jung, CW 7, Par 184.**

***The anima also has affinities with animals, which symbolize her characteristics. Thus she can appear as a snake or a tiger or a bird.*** **~ Carl Jung, CW 9i, para. 358**

***The serpent is a Gnostic symbol for the spinal cord and the basal ganglia, because a snake is mainly backbone.*** **~Carl Jung, ETH, Lecture XI, Page 97.**

***The snake is a personification of the unconscious, for, as early as the Gnostics, it was used as a symbol for the spinal cord and the basal ganglia, where the vegetative psyche is localized.*** **~Carl Jung, ETH, Lecture XIII, Page 111.**

***This serpent does not represent "reason" or anything approaching it, but rather symbolises a peculiar autonomous mind which can possess one completely, a spirit of revelation which gives us "Intuitionen" (intuitions).*** **~Carl Jung, ETH, Alchemy, Page 215.**

***Since the time of the old Gnostics, the serpent has been the symbol for the brain and its appendages; that is, for the lower centres of the brain and for the spinal cord, partly on account of its shape, but also from introspective reasons.*** **~Jung, ETH, Alchemy, Page 216.**

***The serpent represents magical power, which also appears where animal drives are aroused imperceptibly in us.*** **~Carl Jung, Liber Novus, Page 366.**

***He who cannot love can never transform the serpent, and then nothing is changed.*** **~Carl Jung, Psychological Reflections, Page 249.**

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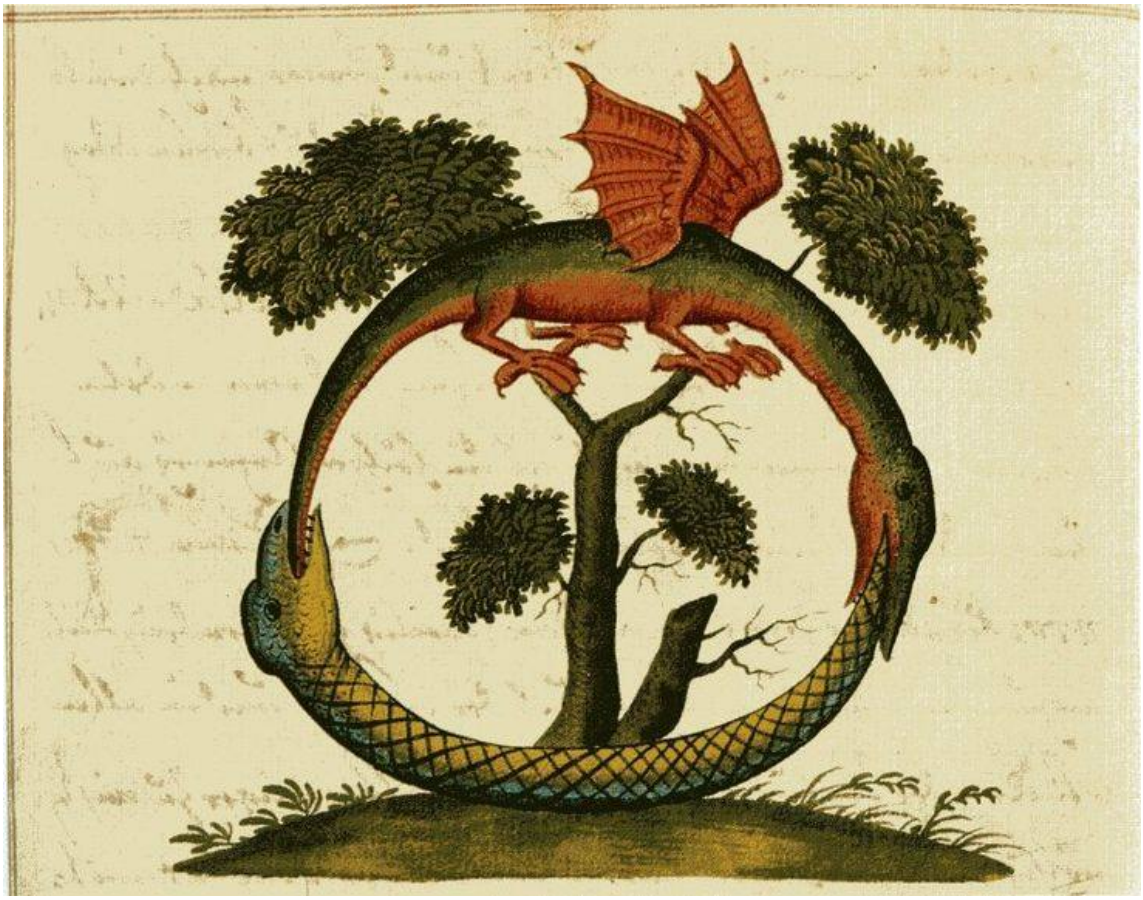

**ALIGNING TO THE REALM by Martina Hoffmann, 2015, oil on canvas, 32" x 16 " / 80 x 40 cm.**

**The Ouroboros is an ancient symbol depicting a serpent or dragon eating its own tail. The name originates from within Greek language; (oura) meaning "tail" and (boros) meaning "eating", thus "he who eats the tail". The Ouroboros represents the perpetual cyclic renewal of life and infinity, the concept of eternity and the eternal return, and represents the cycle of life, death and rebirth, leading to immortality, as in the Phoenix.**

**The current mathematical symbol for infinity - may be derived from a variant on the classic Ouroboros with the snake looped once before eating its own tail, and such depictions of the double loop as a snake eating its own tail are common today in fantasy art and fantasy literature, though other conjectures also exist.**

**It can also represent the idea of primordial unity related to something existing in or persisting before any beginning with such force or qualities it cannot be extinguished. The ouroboros has been important in religious and mythological**

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**symbolism, but has also been frequently used in alchemical illustrations, where it symbolizes the circular nature of the alchemist's opus. It is also often associated with Gnosticism and Hermeticism.**

**The Serpent manifests itself consistently ambiguous as both ” evil adversary” and “holistic power, both source of “temptation” and “wisdom”. Jung’s discovery of how the psyche works and how consciousness entwine with unconsciousness, also refers to this ambiguity depicting the serpent as a symbol of our unconsciousness. The Serpent encounters Jung many times throughout his journey in The Red Book.**

**Symbol of versatility and transformation snake-inspired-transformation-metamorphosis**

**The serpent archetype stands for immense and powerful movements deep under the earth, deep under the oceans, on the earth surface and in the sky. In fact, it is the very ability of serpents to move between various worlds and different dimensions, as indicated by their hibernation in winter and their life on and in the earth, which give them the aura of knowing and being, world-wide. Transformational qualities of serpents such as the shedding of their skins and regeneration add to the awe with which they are regarded. In Jungian reflections on various aspects of the transformation as individuation process—of the lived experiences of individuals and its impact on the experience of ego and Other, or the greater Self this is like the Serpent shading skins. There are potential states of consciousness and being that are actualized and incarnated in the individual personality as the individual develops a growing awareness of his/her relationship to the greater Self and the Ego.**

**Symbol of the unknown and the unseen mermaid**

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**The serpent is a trans-cultural and global symbol which can be identified as a reptile, an earthly serpent, a flying dragon in the air, a water serpent, with many supernatural characteristics. The ancient Greeks believed that there were four elements that everything was made up of: earth, water, air, and fire (Aristotle) which became the cornerstone of philosophy, science, and medicine for two thousand years. But Aristotle came up with a fifth – invisible – element, the aether to explain the stars, one can easily associate with the serpent: The basic theme of mythology and psychoanalysis is that the visible world is supported and sustained by an invisible world, which has been proved by modern physics: the visible (and classical) world is supported and sustained by an invisible (quantum) world. Jung similar, interpreted snakes as symbolic of the conflict between conscious ego and conscious instincts likening in a way the dragon fight.to individation. This is even truer if it is a black snake which represents the hidden or subconscious. In some cultures snakes are highly regarded and symbolize the ability to transcend into higher levels of consciousness or into areas of knowledge that exist outside perceived time and space. Snakes do not have conventional eardrums. They actually sense what's going on around them through the vibrations in the earth rather than by listening like things affecting upon a subconscious level.**

**Symbol of sin and sexuality The Sin Adam and Eve**

**In Judeo-Christian tradition, the story of Adam and Eve in the Garden of Eden, of the Bible, portrays the Serpent as the deceitful harbinger of sin – and sexuality. In Freudian terms, snake is a phallic symbol. It seems both cases represent the fear of sexuality, rather than sexuality.Eve has been so frequently allied with the serpent and with the devil, as though they were all on the same plane of symbols. The first association between Eve and the serpent comes in the closeness of their names, for the Hebrew Hawwah is very close to the Arabic and Aramaic word for serpent, which was noticed by the earliest Jewish commentators:**

***The association between Eve and the serpent, and between the serpent and Satan (the Sammael of Jewish legend and the Shaitan of Iblis of the Qur'an) is made again and again in interpretations of the story of the creation and fall of the first humans . . . She is held to be the devil's mouthpiece, Satan's familiar. At times she herself is seen in some way to be the forbidden fruit, or the serpent in paradise, or even the Fall.***

**Sexuality greensnake**

**When spirituality and sexuality fall into polarity, the sexual instinct, split off from spirituality and a concrete image of what was simultaneously feared and longed for: the swallowing genital of the female. As C. G. Jung put it: "*What is projected is unconscious; that's the rule*". Some things to keep in minds: They are cold blooded – they depend on their environment to keep them warm. Snakes lay eggs, and abandon them as soon as they have made their nest. Snakes may not be a particularly cuddly, but they are certainly one of the most powerful and transformative. The snake has acted as a diverse symbol throughout history, representing immortality, evil, femininity, and masculinity. The Legend of the White Snake is one of the most famous folk tales in Chinese culture. Cleopatra identified with the snake during her life, and it becomes even more highly symbolic in her death. By examining three movies (DeMille's Cleopatra, Mankiewicz's Cleopatra and the ABC version of Cleopatra) and two dramas (Shakespeare's Antony and Cleopatra and Mary Sidney's Tragedy of Antonie) different symbolic representations of the snake emerge along with contrasting depictions of the Queen of the Nile. Cleopatra is a suiting product of myth.**

**Symbol of knowledge and cunning There is the classical tradition of the snake, of the . We cannot remain with one or the other exclusively, but must c and intuition....Jesus says he has come not to destroy law but to**

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**fulfill it in spirit. Meta noia – means not only change your ways but also, think further, because a time comes when respect and obedience to law keeps you from seeing god. Another example from the Gospels that I like very much is when Jesus tells his disciples that when they go among men they should be 'wise as serpents and harmless as doves'.**

**In Christianity, the serpent also pertains to Satan and the world we currently live in. It also refers to the men and women of this planet as being self-centered and "fallen". The whole idea of the serpent itself is that it reflects something that is re-creating itself. Be wise as serpents ...** ***Genesis 3:1. Now the serpent was more crafty than any beast of the field which the LORD God had made. And he said to the woman, "Indeed, has God said, 'You shall not eat from any tree of the garden'?" 2The woman said to the serpent, "From the fruit of the trees of the garden we may eat; 3but from the fruit of the tree which is in the middle of the garden, God has said, 'You shall not eat from it or touch it, or you will die.'" 4The serpent said to the woman, "You surely will not die! 5"For God knows that in the day you eat from it your eyes will be opened, and you will be like God, knowing good and evil."***

**Fight the serpent Fear**

**Symbol of protection and harm There is an obvious link between the serpent with poison and medicine. The famous symbol of the Caduceus, composed of twin snakes entwined around a staff with the wings of Hermes in the background, is a symbol of modern-day medicine. Again this association goes back to the ancient Greeks and linked to the Hippocratic Oath.**
**Navajo have stories of giant serpents as protector and Pueblo tribes honor the great water serpents. the pre-Christian days, snakes were considered symbols of fertility, healing, and nurturing (the healing serpent representing a god). Serpents were therefore often linked to protection and guardianship in many cultures, including stories of Buddha who is often represented as being supported by the seven coils of a naga, with the cobra-like hood of the naga shielding him from harm while he meditates, as a storm is manifesting. But one proverb in many languages is, "he speaks with a forked-tongue," a clear reference to the characteristic of deceit like the image of "poisoned relationships.**

**Symbol of creation Again there is an obvious link between the fertile serpent with creation and the Serpent is often described as the primary figure in the chronicle of Creation.Today researchers and scientists through multiple academic disciplines have studied the relationship of the serpent to plants, animals, humans, chemistry, physics, and biology linking the significance of the serpent to DNA and the origins of life. The serpent archetype as it pervades many ingenious cultures seems to speak to the idea that our diverse cultures have some things in common. It was C.G. Jung who gave us the concept of the psychic unity of mankind to attribute such similarities to deep, inner templates learned in our human past and embedded as archetypes in our unconscious minds.**

**Symbol of infinity We have all looked up at the night sky at some point and wondered about the bconnected myth. Some stars (animals), as well as planets (gods) are 'eaten' or then expelled and reborn anew by the actions of the celestial serpent.In the Greek and Roman astronomy we find different parts of a serpent. In the Greek lore Ophiuchus is holding a serpent, in the Norse myth Loki is bound with serpent-like entrails.**

**In Egypt, China, Southeast Asian, India, South America, Meso-America and ancient Sumeria, serpents carried a significant presence in the astronomical symbols from ancient times to today. The Mayan temple El Castillo shows the serpent shadow at equinox representing the serpent god "Kulkukan" for which it was built. Many stories of the serpent are linked to the of light residing in the heavens." This association goes back centuries ories and is linked to the Greek symbol "Ourobouros" the serpent**

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**that forms a circle with its tail within its mouth. This symbolic association includes the holistic universe which lead to infinity and holistic cycles.**

**Conclusion - Sometimes serpents represent negativity in our lives that threatens. In the long run the snake may be a positive symbol; to me they represent transition and transformation that lead us to the center of personality and result in feelings of completeness and transcendence.**

**Unfriendly fire. Serpent – Earth – Water – Air and Fire**

## Carl Gustav Jung writes on the serpent in his book, Man and His Symbols:

***This is the universal quality of the animal as a symbol of transcendence. These creatures, figuratively coming from the depths of the ancient Earth Mother, are symbolic denizens of the collective unconscious. They bring into the field of consciousness a special chthonic (underworld) message ...***

**Appendix Archetypal images with the serpent:**

- **Water: the mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth. Symbol for the unconscious.**
    - **The Sea: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious.**
    - **Rivers: death and rebirth (baptism); the flowing of time into eternity;transitional phases of the life cycle; incarnations of deities.**
- **Sun (fire and sky are closely related): creative energy; law in nature; consciousness (thinking, enlightenment, wisdom, spiritual vision); father principle; Solar year**
    - **Rising sun: birth; creation; enlightenment**
    - **Setting sun: death**
- **Colors:**
    - **Red: blood, sacrifice, violent passion, disorder**
    - **Green: growth, sensation, hope, fertility, in ironical context may be associated with death and decay**
    - **Blue: usually highly positive, associated with truth, religious feeling, spiritual purity, security**
    - **White, highly multivalent; signifying in its positive aspects light, purity,innocence, and timelessness;**
    - **Black (darkness): chaos, mystery, the unknown, death, primal wisdom, the unconscious, evil, melancholy**
- **Circle (sphere): wholeness, unity**
    - **Mandela (a geometric figure based upon the squaring of a circle around a unifying center; the desire for spiritual unity and psychic integration. Nunber 4**
    - **Egg (oval): the mystery of life and the forces of generation**
    - **Yang-Yin- the Chinese symbol representing the union of opposite forces of**
        - **Yang (masculine principle: light, activity, the conscious mind)**
        - **Yin (the feminine principle: darkness, passivity, and the unconscious mind).**
    - **Ouroboros: the ancient symbol of a snake biting its own tail, signifying the eternal cycle of life, primordial unconsciousness, the unity of opposing forces (as in Yang-Yin).**
- **Serpent (snake or worm): symbol of intellectual energy and pure force (cf. libido); evil, corruption, sensuality; destruction; mystery; wisdom; the unconscious.**
- **Numbers:**
    - **Three: light; spiritual awareness and unity (cf. The Holy Trinity); the male principle.**
    - **Four: associated with the circle, life cycle, four seasons; female principle, earth, nature; four elements (earth, air, fire, water).**

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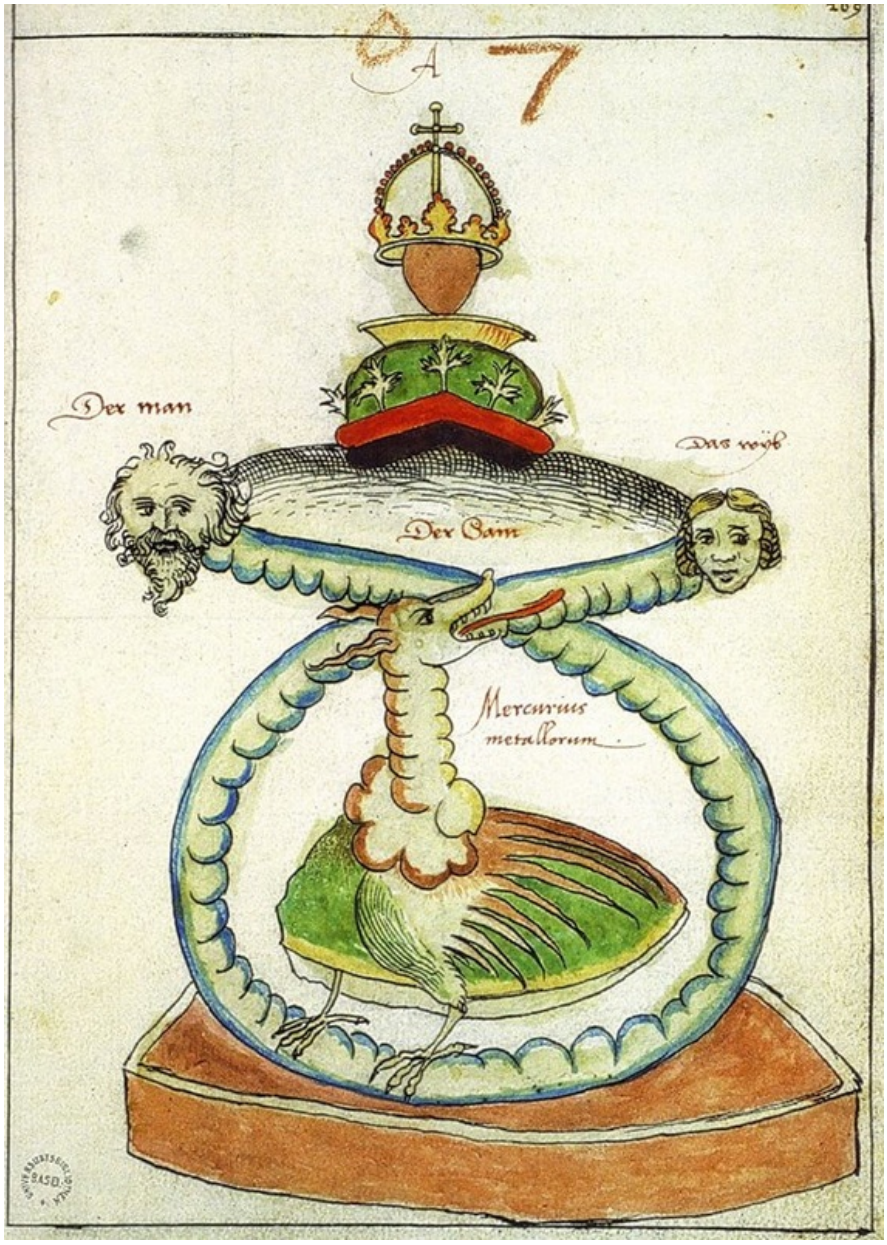
- **Seven: the most potent of all symbolic numbers – signifying the union of three and four, the complement of the cycle, the perfect order.**

- **The archetypal woman (Great Mother- the mysteries of life, death, and transformation):**
  - **The Great Mother (positive aspects of the Earth Mother): associated with the life principle, birth, warmth, nourishment, protection, fertility, growth,abundance (Cybele Demeter, Ceres).**
  - **The Terrible Mother: the witch, sorceress, siren, whore, femme fatale associated with sensuality, sexual orgies, fear, danger, darkness,dismemberment, emasculation, death; the unconscious in its terrifying aspects.**
  - **The Wise Women: the Sophia figure, Holy Mother, the princess or "beautiful lady" – incarnation of inspiration and spiritual fulfillment (Jungian anima)**




**"When the alchemist speaks of Mercurius, on the face of it he means quicksilver (mercury), but inwardly he means the world-creating spirit concealed or imprisoned in matter.**

**The dragon is probably the oldest pictoral symbol in alchemy of which we have documentary evidence. It appears as the Ouroboros, the tail-eater, in the Codex Marcianus, which dates from the tenth or eleventh century, together with the legend 'the One, the All'.**

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**mists reiterate that the Opus proceeds from the one and leads back to**

**the one, that it is a sort of circle like a dragon biting its own tail. For this reason the Opus was often called circulare (circular) or else rota (the wheel).**

**Mercurius stands at the beginning and end of the work: he is the Prima materia, the Caput Corvi, the Nigredo; as dragon he devours himself and as dragon he dies, to rise again in the Lapis.**

**He is the play of colours in the cauda pavonis and the division into the four elements.**
**He is the Hermaphrodite that was in the beginning, that splits into the classical brother-sister duality and is reunited in the coniunctio, to appear once again at the end in the radiant form of the Lumen Novum, the stone. He is metallic yet liquid, matter yet spirit, cold yet fiery, poison and yet healing draught - a symbol uniting all the opposites."**
**-- Carl Gustav Jung, 'Psychology and Alchemy'**

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https://stottilien.com/2012/06/03/the-symbol-of-serpent-and-dragon-an-jungian-view/

**Everywhere the symbol of the serpent and dragon is connected with the (d)evil. In alchemical symbolism dragons are associated with fire and the primal chaotic material. The Western concept of dragons is to portray them as to be feared, and destroyed, whereas in the Near East these negative traits are minimized, Furthermore in the Far East the dragon possesses different aspects, in that it is simultaneously a creature of water, of earth, of the underworld, and of the sky. A self depicting serpent or dragon eating its own tail ( Ouroboros) is an ancient symbol which is often associated with Gnosticism, and Hermeticism. Carl Jung interpreted the Ouroboros as having an archetypal significance. Jung gave the serpent an important role in his Quaternio Series Diagrams in his book "Aion".**

**The Dragon**

**This is one of the most easily recognized mythical beasts. It is also a pervasive symbol in a variety of cultures, giving rise to many interpretations about exactly what a dragon is, what it represents, and how it behaves. It can be associated with good luck, fortune and wisdom, or with bad luck, elemental evil and heresy. Carl Jung would have called the dragon a symbol of the universal unconscious, since so many cultures have myths associated with a dragon, or dragon like beasts.**

**The dragon is for Carl G. Jung the personification of Sulphur and is by far the male element. Since the dragon is said to impregnate himself by swallowing his tail, then the tail is the male the female organ. The winged dragon represents personal obstacles**

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**that must be overcome to insure a more-perfect being; thus, leading to the saying: "You conquer the dragon or he will conquer you." We see that Jung did, certainly, inspire awareness of the connections between modern psychology and ancient spiritual practice. Some credit the Chinese as the inventors of dragon. The origins of dragon lore are a matter of some debate. It is known that at least as far back as 300 BCE, some bones of prehistoric animals were labeled as coming from dragons. In Christianity the dragon is generally a symbol of evil, a demon or the devil. The most famous Christian legend is that of St. George slaying the dragon.**

**Much of dragon lore tells us that dragons were loathsome beasts and evil enemies to humankind. But dragons were born of a time other than men, a time of chaos, creation out of destruction. The dragon is a fabulous and universal symbolic figure found in most cultures thought the world.**

**Symbology of the dragon:**
**Gnostics: "The way through all things."**
**Alchemy: "A winged dragon – the volatile elements; without wings – the fixed elements."**
**Guardian of the 'Flaming Pearl" symbol of spiritual perfection and powerful amulet of luck.**
**Chinese: "The spirit of the way"' bringing eternal change.**

**In Scripture the term dragon refers to any great monster, whether of the land or sea, usually to some kind of serpent or reptile, sometimes to land serpents of a powerful and deadly kind. It is also applied metaphorically to Satan.**

- **Thou breakest the heads of the dragons in the waters. — Ps. lxxiv.13.**
- **Thou shalt tread upon the lion and adder; the young lion and the dragon shalt thou trample under feet. — Ps. xci.13.**
- **He laid hold on the dragon, that old serpent, which is the Devil and Satan, and bound him a thousand years. –Rev. xx. 2.**
- **In the New Testament the word "dragon" is found only in Rev. 12:3, 4, 7, 9, 16, 17, etc., and is there used metaphorically of "Satan."**

**The Serpent.**

**Dr. Jolande Jacobi signifies in her chapter "The Dream of the Bad Animal" the serpent *initial material*, in need of transformation, the chthonic, moist element of water, female, standing for unconscious symbol for many things depending on the context, also wisdom. In the famous Houston Interviews (Bollinger, C.G. Jung Speaking or youtube) he talked about a 28-year-old woman who told Jung that "she had a black serpent in her belly." The woman was "only intuitive, entirely without a sense of reality." Then she announced that the snake, which had been dormant, had suddenly become active. "One day she came and said that the serpent in her belly had moved; it had turned around," Jung says. "Then the serpent moved slowly upward, coming finally out of her mouth, and she saw that the head was golden" Jung amplifies the image of the snake in the abdomen by reference to the serpent in Kundalini Yoga. "I told you," Jung says, "the case of that intuitive girl who suddenly came out with the statement that she had a black snake in her belly." He situates the snake in the context of the collective unconscious. "Well now, that is a collective symbol," he says. "That is not an individual fantasy, it is a collective fantasy." The image of the snake in the abdomen, Jung says, "is well known in India." Although the woman "had nothing to do with India" and although the image "is entirely unknown to us," he says that "we have it too, for we are all similarly human." When the woman first told Jung about the snake in her belly, he wondered whether "perhaps she was crazy," but then he realized that "she was only highly intuitive."**
**:al, or archetypal, image. "In India," Jung says, "the serpent is at the**
**ophical system, of Tantrism; it is Kundalini, the Kundalini serpent"**

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**(1977: 322).**

**Of course, everybody knows the Biblical story of the fall of man tells of how Adam and Eve were deceived into disobeying God by a snake (identified as Satan by both Paul and John in II Corinthians and Revelation, respectively). In the story, the snake convinces Eve to eat fruit from the Tree of Knowledge of Good and Evil, which she then convinces Adam to do as well. As a result, God banishes Adam and Eve from the garden and curses the snake.**

**Fighting with them – The Hero Myth**

**In the fight with the dragon the hero battles the regressive forces of the unconscious, which threaten to swallow the individuating ego. The forces, personified in figures like Circe, Kali, Medusa, Sea Serpents, Minotaur, or Gorgon, represents the Terrible side of the Great Mother. The Hero may voluntarily submit to being swallowed by the monster, or to a conscious descent into Hades so as to vanquish the forces of darkness. This mortifying descent into the abyss, the sea, the dark cave, or the underworld in order to be reborn to a new identity expresses the symbolism of the night-sea journey through the uterine belly of the monster. It is a fundamental theme in mythology the world over — that of death and rebirth. All initiatory rituals involve this basic archetypal pattern through which the old order and early infantile attachments must die and a more mature and productive life be born in their place.**

**The mythological goal of the dragon fight is almost always the virgin, the captive, or more generally, the 'treasure hard to attain.' This image of the vulnerable, beautiful, and enchanting woman, guarded by and captive of a menacing monster gives us a picture of the inner core of the personality and its surrounding defenses. The hero's task is to rescue the maiden from the grasp of the monster and, ultimately, to marry her and establish his kingdom with her. This dragon fight and liberation of the captive is the archetypal pattern that can guide us through those major transitional passages in our personal development where a rebirth or reorientation of consciousness is indicated. The captive represents the 'new' element whose liberation makes all further development possible. In response to the call the hero undertakes a dangerous journey to an unknown region full of both promise and danger.**

**Getting there – the night sea journey.**

**The night sea journey is a kind of *descensus ad inferos*--a descent into Hades and a journey to the land of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious ["The Psychology of the Transference," CW 16, par. 455.]. Mythologically, the night sea journey motif usually involves being swallowed by a dragon or sea monster. It is also represented by imprisonment or crucifixion, dismemberment or abduction, experiences traditionally weathered by sun-gods and heroes: Gilgamesh, Osiris, Christ, Dante, Odysseus, Aeneas. In the language of the mystics it is the dark night of the soul. Sometimes, as with Jonah, Aeneas, Christ, and Psyche, it is a descent into the depths — the sea, the underworld, or Hades itself. Always there is a perilous crossing. Sometimes the faintheartedness of the hero is balanced by the appearance of guardians or helpful animals that enable the hero to perform the superhuman task that cannot be accomplished unaided. These helpful forces are representatives of the psychic totality that supports the ego in its struggle. They bear witness to the fact that the essential function of the hero myth is the development of the individual's true personality.**

**Symbols of Spiritual Growth and Transformation**

**Uroboros**

**The Ouroboros, the snake forever swallowing its own tail, is a famous alchemical symbol of saw the Ouroboros much like he saw the mandala, as an archetypal mbolizing eternity and the law of endless return – and individuation.**

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**This Ouroboros symbol was first created in 1682. However, the idea of a snake/serpent eating its own tails can be referred to as far back as Ancient Egypt.**

**The image, according to Dr. Jolande Jacobi, "shows a sinful world of creation, surrounded by the Serpent of Eternity, the Ouroboros, and characterized by the four elements and the sins corresponding to them; the whole circle relates to the center, the weeping eye of God, i.e., the point where salvation, symbolized by the dove of the Holy Ghost, may be achieved by compassion and love."**

**Ouroboros symbol in Alchemy**

**The Uroboros symbol in Alchemy, was also seen as a symbol of assimilation. Consumption of the opposite. This sign was also regarded as a symbol for immortality as the serpent never dies and is always reborn. The snake is seen as a sacred creature in Africa, especially in West Africa. The Ouroboros symbol is prevalent in many religious aspects in the form of the Oshunmare. The Oshunmare is also seen as a symbol for rebirth.**

**Quaternio series: Moses – Shadow – Paradise – Lapis Quaternio**

**In the Quaternio series; Man culminates in the of a good God, but rests below on a dark and evil principle (Devil or serpent). The serpent has its complement in the Paradise Quaternio which leads into the world of plants and animals. Indeed, this serpent actually dwells in the interior of the earth and is the pneuma that lies hidden in the stone. The point of greatest tension between the opposites...(is)...the double significance of the serpent, which occupies the center of the system. Being an allegory of Christ as well as of the devil, it contains and symbolizes the strongest polarity into which the Anthropos falls when he descends into Physis. Symbols of fear and cunning**

**A lack of first hand experience with snakes makes the serpent a creature representing a fear of the unknown. As such, snake symbolize that unknown fear. The fear can be an intuitive warning or an unfounded anxiety about some undefinable, something hidden. Honest analysis provides the key to deciphering the snake symbol. In Christianity, the symbol pertains to Satan and the world we currently live in. It also refers to the men and women of this planet as being self-centered and "fallen". The whole idea of the serpent itself is that it reflects something that is re-creating itself. Be wise as serpents ... – Serpents have always been an emblem of wisdom and cunning:**

**Genesis 3:1.** ***Now the serpent was more crafty than any beast of the field which the LORD God had made. And he said to the woman, "Indeed, has God said, 'You shall not eat from any tree of the garden'?" 2The woman said to the serpent, "From the fruit of the trees of the garden we may eat; but from the fruit of the tree which is in the middle of the garden, God has said, 'You shall not eat from it or touch it, or you will die.'" 4The serpent said to the woman, "You surely will not die! 5"For God knows that in the day you eat from it your eyes will be opened, and you will be like God, knowing good and evil."***

**Snakes as Sexual Symbols**

**Sexuality greensnake**

**Snakes are usually symbolizing sex and sexuality. The feelings the snake evokes is key to its interpretation. Feelings of revulsion indicate sexual dissatisfaction.**

**The Legend of the White Snake is one of the most famous folk tales in Chinese culture. Legendary actress Brigitte Lin, is a snake spirit who has come into the human world with her**

**ıman scholar Xu Xian immediately catches White Snake's attention**

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**ıuickly fall in love and get married. However, a Taoist priest sees the**

**two spirit sisters returning to their true self. There is an enigmatic seduction scene in there. Maggie Chung is the lusty maiden & titular character Green Snake, flirting erotically with thrilling, dynamic, not to say with perverse personality. Despite having accumulated 500 years of merit, her ability to remain in human guise is restricted by her delight in her own snakey sensuousness. She frequently reverts to her serpent form, in whole or in part. Green Snake in her unrestrained manner finds that she is attracted to the monk, & as White's Snake disciple, she thinks it only correct that she find a human partner as admirable as Xu Xian has been for White Snake.**

**Symbols of Wisdom**

**The Egyptians used the serpent in their hieroglyphics as a symbol of wisdom. Probably the thing in which Christ directed his followers to imitate the serpent was in its caution in avoiding danger. No animal equals them in the rapidity and skill which they evince in escaping danger. So said Christ to his disciples, You need caution and wisdom in the midst of a world that will seek your lives.**

**Chinese sign of the snake serves as embodiments of intellectual, elegance, wisdom and sensuality, but describes the bearer of the sign also as cold, arrogant and feared by many. For Chinese astrologers, the snake is a revered creature of intuition, and spiritual development. The very same mystery and elusiveness causing fear in some gives rise to a fascination or intrigue in others. I connect to the sign of the snake as embodiments of elegance, sensuality, the intuitive, introspective, refined and collected of the Animal Signs. But am I dark and cunning, plotting and schemes to make certain things turn out exactly as I want them to? I guess that would be similar to the "green snake", would be my shadow.**

https://stottilien.com/2012/06/03/the-symbol-of-serpent-and-dragon-an-jungian-view/

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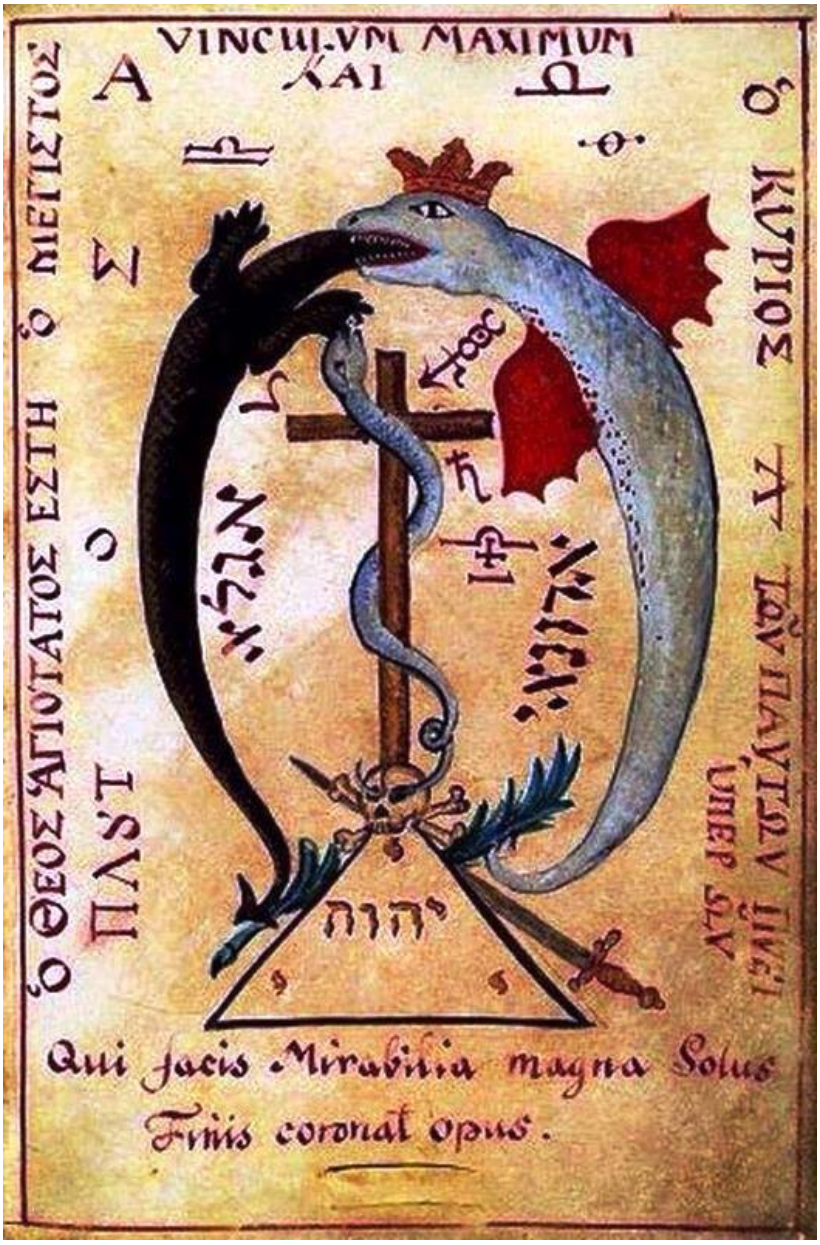
VINCULVM MAXIMVM
Α ΚΑΙ Ω
Ο ΘΕΟΣ ΑΓΙΟΤΑΤΟΣ ΕΣΤΙΝ Ο ΜΕΓΙΣΤΟΣ
ΠΑΣΤ
Ο ΚΥΡΙΟΣ ΤΩΝ ΠΑΝΤΩΝ ΩΝ
ὑπερ ἡμῶν
יהוה
Qui facis Mirabilia magna Solus
Finis coronat opus.

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***But wherever there is love, the serpentlike abides also. Christ himself compared himself to a serpent, and his hellish brother, the Antichrist, is the old dragon himself.*** **~Carl Jung, Liber Novus, Page 318.**

**BEHOLD, OH LANOO! THE RADIANT CHILD OF THE TWO, THE UNPARALLELED REFULGENT GLORY: BRIGHT SPACE SON OF DARK SPACE, WHICH EMERGES FROM THE DEPTHS OF THE GREAT DARK WATERS. IT IS OEAOHOO THE YOUNGER, THE * * * HE SHINES FORTH AS THE SON; HE IS THE BLAZING DIVINE DRAGON OF WISDOM.**
***--HPB, The Stanzas of Dzyan***

***If one waits long enough, one sees how the Gods all change into serpents and underworld dragons in the end. This is also the fate of the Logos: in the end it poisons us all.***
**~Carl Jung, Liber Novus, Page 280.**

***The Latin translation "serpent" for "witch" is connected with the widespread primitive idea that the spirits of the dead are snakes. This fits in with the offering of goat's blood, since the sacrifice of black animals to the chthonic numina was quite customary.***
**~Carl Jung, CW 14, Par 78.**

***This knowledge gave my soul a new face, and I decided henceforth to enchant her myself and subject her to my power.***
***Serpents are wise, and I wanted my serpent soul to communicate her wisdom to me.***
***Never before had life been so doubtful, a night of aimless tension, being one in being directed against one another.***
***Nothing moved, neither God nor the devil.***
***So I approached the serpent that lay in the sun, as if she were unthinking.***
***Her eyes were not visible, since they blinked in the shimmering sunshine, and I spoke to her.***
**[Image 159]. ~Carl Jung, Liber Novus, Page 319. Footnote 296.**

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**A startling discovery of 70,000-year-old artifacts and a python's head carved of stone appears to represent the first known human rituals. The newfound python carved from stone in a cave in the Tsodilo Hills of Botswana contained more than 400 indentations that could have been made only by humans. It is known to modern San people as the "Mountains of the Gods" and the "Rock That Whispers." Their legend has it that humankind descended from the python.**

***The serpent in the cave is an image which often occurs in antiquity. It is important to realize that in classical antiquity, as in other civilizations, the serpent not only was an animal that aroused fear and represented danger, but also signified healing. ~Carl Jung, CW 18, Page 116.***

**The Serpents in our Tree are the individual lines of descent from various common ancestors. They lead us to question who and what we are, what we know and what we thought we knew about our roots. Like it or not, they are all still a part of our Truth -- that we are born and we die, and we stand on the shoulders of those who came before us.**

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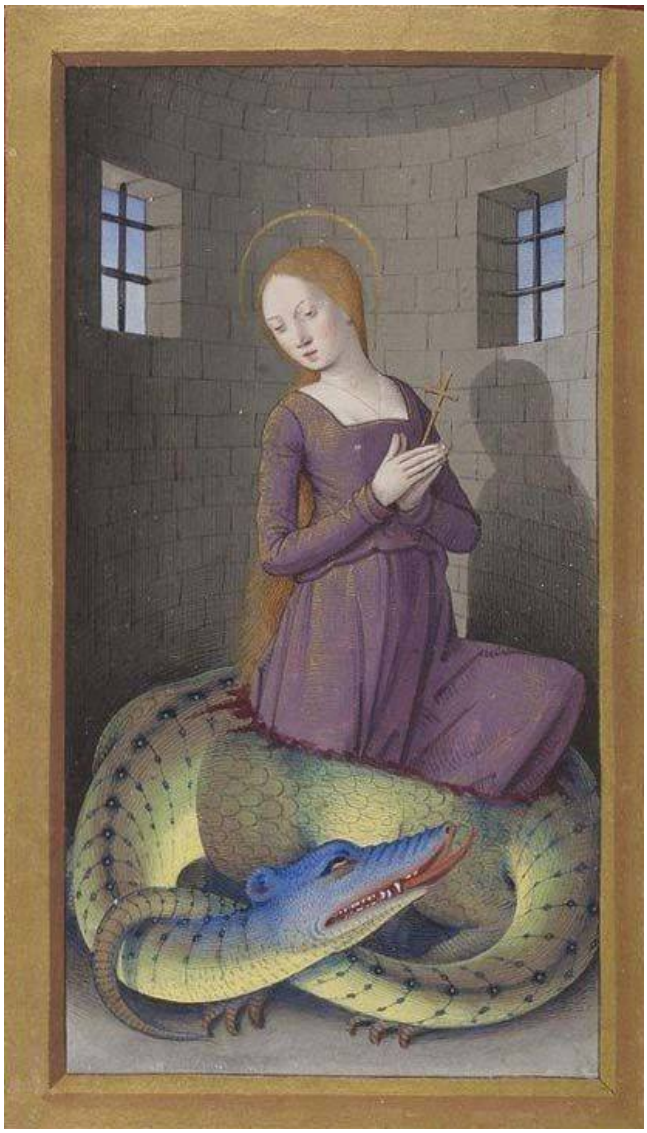

**Bibliothèque nationale de France, Latin 10532, detail of fol. 380 (St Margaret of Antioch, patron saint of pregnancy, labour, and childbirth). Horae ad usum fratrum praedicatorum (Hours of Frederick of Aragon). Tours, 1501-1504. Artist: Jean Bourdichon.**

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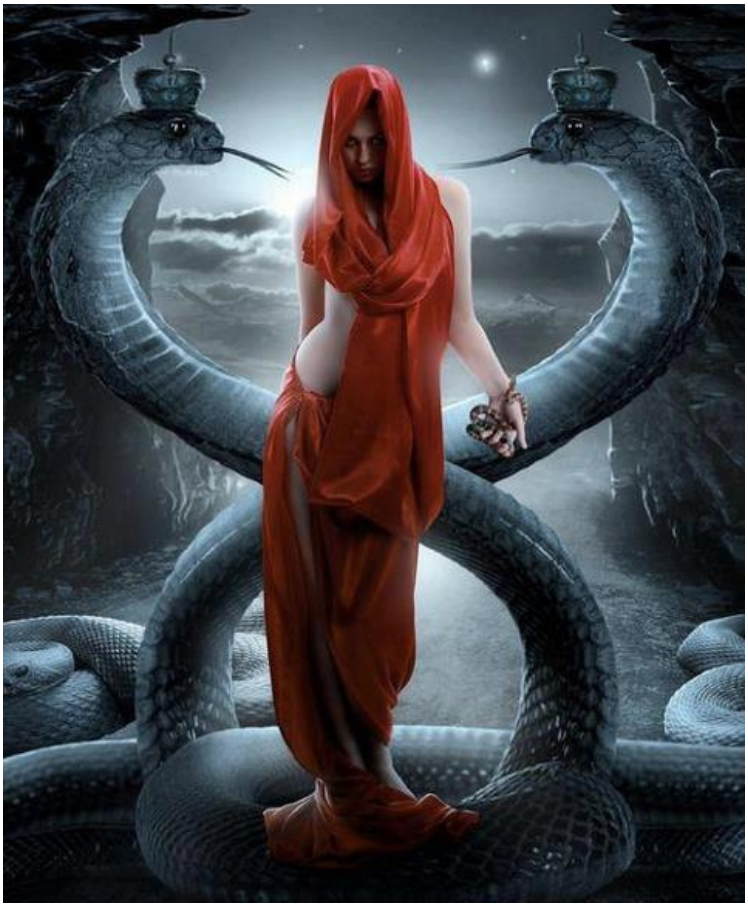

**“Dragons.”**

**Nature gives itself pleasure, or eats itself out of sheer love, so to speak. Nature is then represented as an undivided being, a dragon or a snake biting its own tail, eating itself up from the tail end. ~Carl Jung, Modern Psychology, Page 42.**

**It is as though consciousness were aware that the dragon is the lower half of man, which indeed and in truth is the case. ~Carl Jung, Letters Vol. 1, Page 489.**

**More especially the threat to one’s inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious. ~Carl Jung; CW 9i; para. 282.**

**More especially the threat to one’s inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious. ~Carl Jung; CW 9i; para. 282.**

**The dragon, for instance, did not need to be imported from China, there have been dragon myths in Europe since the earliest times. ~Carl Jung, Modern Psychology, Page 43.**

**My friends, it is wise to nourish the soul, otherwise you will breed dragons and devils in your heart. ~Carl Jung, The Red Book, Page 232.**

**After death on the cross Christ went into the underworld and became Hell. So he took on the form of the Antichrist, the dragon. The image of the Antichrist, which has come down to us from the ancients, announces the new God, whose coming the ancients had foreseen. ~Carl Jung, Liber Novus, Page 242.**

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**Christ himself compared himself to a serpent, and his hellish brother, the Antichrist, is the old dragon himself. ~Carl Jung, Liber Novus, Page 318.**

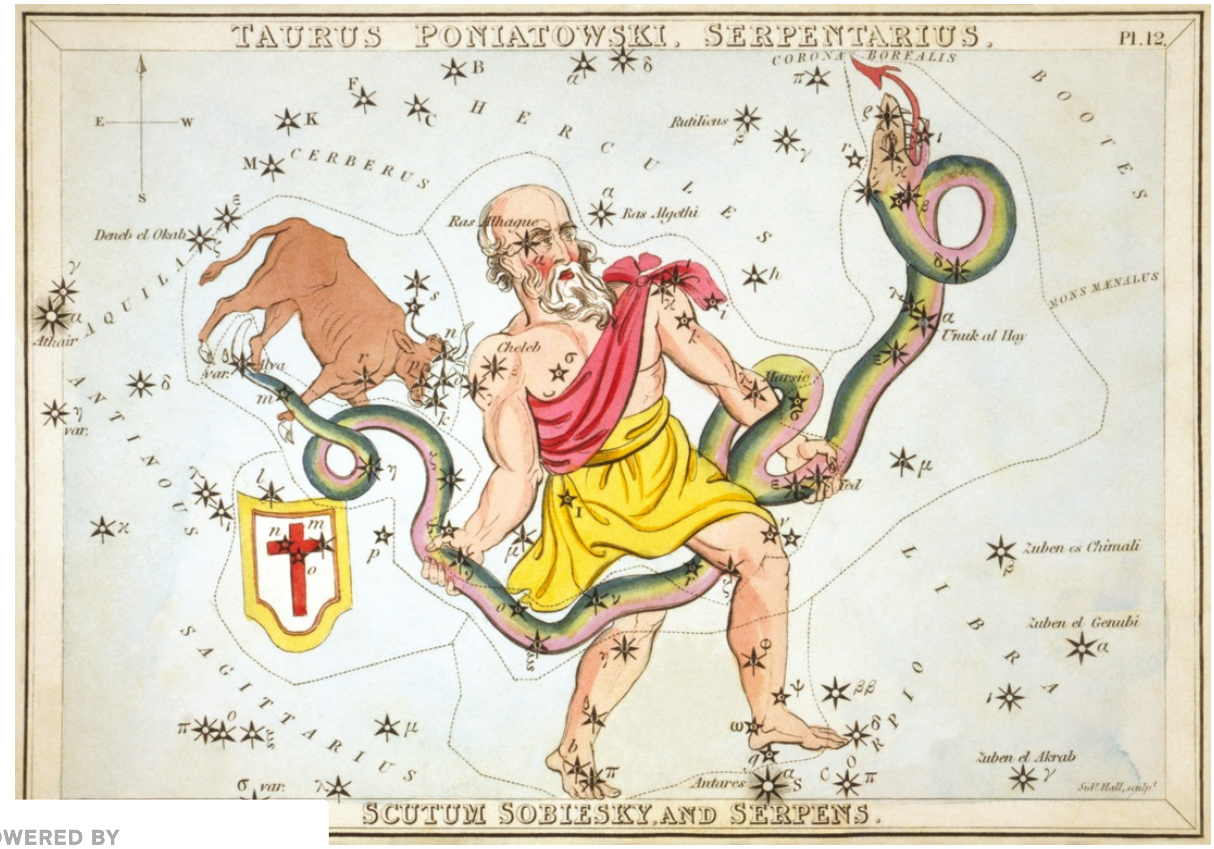
**Many have wanted to get help for their sick God and were then devoured by the serpents and dragons lurking on the way to the land of the sun. ~Carl Jung, Liber Novus, Page 283.**

**Birth is difficult, but a thousand times more difficult is the hellish afterbirth. All the dragons and monstrous serpents of eternal emptiness follow behind the divine son. ~Carl Jung, Liber Novus, Page 287.**

**The ancients called the saving word the Logos, an expression of divine reason. So much unreason / was in man that he needed reason to be saved. If one waits long enough, one sees how the Gods all change into serpents and underworld dragons in the end. This is also the fate of the Logos: in the end it poisons us all. In time, we were all poisoned, but unknowingly we kept the One, the Powerful One, the eternal wanderer in us away from the poison. We spread poison and paralysis around us in that we want to educate all the world around us into reason. ~Carl Jung, The Red Book, Page 280.**

**The universal hero myth always refers to a powerful man or god-man who vanquishes evil in the form of dragons, serpents, monsters, demons, and so on, and who liberates his people from destruction and death. The narration or ritual repetition of sacred texts and ceremonies, and the worship of such a figure with dances, music, hymns, prayers, and sacrifices, grip the audience with numinous emotions and exalt the individual to an identification with the hero. ~Carl Jung; Man and His Symbols; Page 68.**

**"More especially the threat to one's inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious." ~Carl Jung, CW 9i, paragraph 282.**

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**[TELESPHORUS]; (spiritus malus in homnibus quibusdam) [evil spirit in some menl Image legend: "The dragon wants to eat the sun and the youth beseeches him not to. But he eats it nevertheless."**

**Atmaviktu (as spelled there) first appears in Brack Book 6 in 1917- Here is a paraphrase of the fantasy of April 25, 1917:**

**The serpent says that Atmaviktu was her companion for thousands of years. He was first an old man, and then he died and became a bear.**

**Then he died and became an otter. Then he died and became a newt.**
**Then he died again and came into the serpent.**
**The serpent is Atmavilctu. He made a mistake before then and became a man, while he was still an earth serpent.**
**Jung's soul says that Atmaviktu is a kobold, a serpent conjuror, a serpent.**
**The serpent says that she is the kernel of the self From the serpent, Atmaviktu transformed into Philemon (p. 179f).**

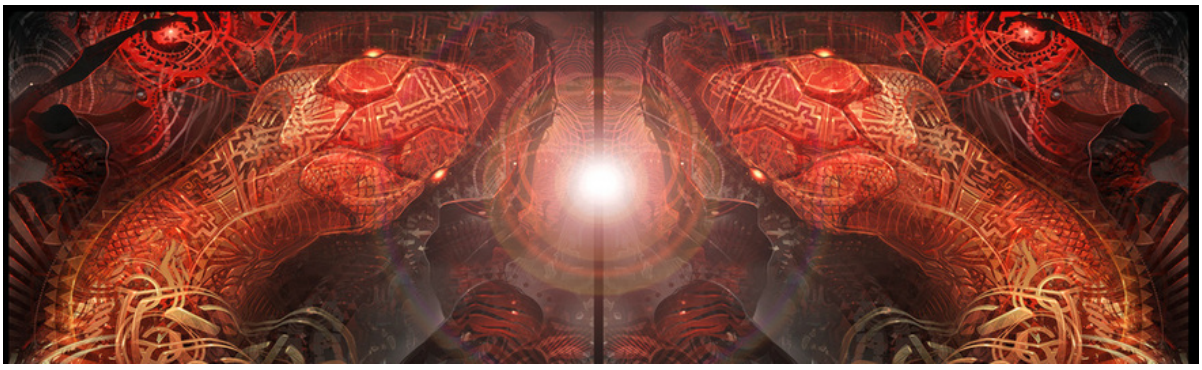
**There is a sculpture of him in Jung's garden in Kusnacht. In "From the earliest experiences of my life" Jung wrote: "When I was in England in 1920, I carved two similar figures out of thin branch without having the slightest recollection of that childhood experience.**

**One of them I had reproduced on a larger scale in stone, and this figure now stands in my garden in Kusnacht. It was only at that time that the unconscious supplied me with a name.**

**It called the figure Atmavictu-the 'breath of life.' It is a further development of that quasi-sexual object of my childhood, which turned out to be the 'breath of life,' the creative impulse. Basically, the manikin is a kabir" (lA, pp. 29-30; cf Memories, pp. 38-39).**

**The figure of Telesphorus is like Phanes in Image II3. Telesphorus is one of the Cabiri, and the daimon of Aesclepius (see fig. 77, Psychology and Alchemy, CW 12).**

**He was also regarded as a God of healing, and had a temple at Pergamon in Asia Minor. In 1950, Jung carved an image of him in his stone at Bollingen, together with a dedication to him in Greek, combining lines from Heraclitus, the Mithraic Liturgy, and Homer (Memories, p. 254). ~The Red Book, Page 303.**



***The serpent is the earthly essence of man of which he is not conscious. Its character changes according to peoples and lands, since it is the mystery that flows to him from the nourishing earth-mother. The earthly (numen loci) separates forethinking and pleasure in man, but not has the weight of the earth in itself but also its changeability and***

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***germination from which everything that becomes emerges.*** **~Jung, The Red Book, Page 247.**

***Keep it far from me, science that clever knower, that bad prison master who binds the soul and imprisons it in a lightless cell. But above all protect me from the serpent of judgment, which only appears to be a healing serpent, yet in your depths is infernal poison and agonizing death.*** **~Carl Jung, The Red Book, Page 238**

***Some have their reason in thinking, others in feeling. Both are servants of Logos, and in secret become worshipers of the serpent.*** **~Carl Jung, The Red Book, Page 280.**

***More especially the threat to one's inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious.*** **~Carl Jung; CW 9i; para. 282.**

***Through the Christ crucified between the two thieves, man gradually attained knowledge of his shadow and its duality. This duality had already been anticipated by the double meaning of the serpent. Just as the serpent stands for the power that heals as well as corrupts, so one of the thieves is destined upwards, the other downwards, and so likewise the shadow is on one side regrettable and reprehensible weakness, on the other side healthy instinctively and the prerequisite for higher consciousness.*** **~Jung; Aion; Page 255; Para 402.**

***Taking it in its deepest sense, the shadow is the invisible saurian tail that man still drags behind him. Carefully amputated, it becomes the healing serpent of the mysteries. Only monkeys parade with it.*** **~Carl Jung; The Integration of the Personality.**

***The idea of transformation and renewal by means of the serpent is a well-substantiated archetype. It is [a] healing [symbol]*** **~Carl Jung, CW 7, Par 184.**

***The second part of it, the secretary-bird and the snake, has been correctly interpreted, in spite of the fact that the snake is not exactly Kundalini because the Kundalini serpent actually dissolves into light.*** **~Carl Jung, Letters Vol. 1, Pages 95-97.**

***The serpent is a Gnostic symbol for the spinal cord and the basal ganglia, because a snake is mainly backbone.*** **~Carl Jung, ETH, Lecture XI, Page 97.**

**The spirit is usually expressed by a serpent which proves that this spirit is not Just the human mind, but an animal or reptile mind. ~Carl Jung, ETH, Lecture XIII, Page 111.**

**We must assume, therefore, that the spirit has two aspects in alchemy, the human mind as we know it, and the serpent mind, which we can only say is unconscious. ~Carl Jung, ETH, Lecture XIII, Page 111.**

**Nothing makes this effect clearer than the serpent. It signifies everything dangerous and everything bad, everything nocturnal and uncanny, which adheres to Logos as well as to Eros, so long as they can work as the dark and unrecognized principles of the unconscious spirit. ~Carl Jung, Liber Novus, Page 365.**

**The serpent represents magical power, which also appears where animal drives are aroused imperceptibly in us. ~Carl Jung, Liber Novus, Page 366.**

**The snake in alchemy is the "mercurial serpent", the old Gnostic image for the Nous, the rit was represented as a serpent, as the Agathodaemon (the good alled the serpent of the Nous. ~Carl Jung, ETH, Alchemy, Page 215.**

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**This serpent does not represent "reason" or anything approaching it, but rather symbolises a peculiar autonomous mind which can possess one completely, a spirit of revelation which gives us "Intuitionen" (intuitions). ~Carl Jung, ETH, Alchemy, Page 215.**

**Since the time of the old Gnostics, the serpent has been the symbol for the brain and its appendages; that is, for the lower centres of the brain and for the spinal cord, partly on account of its shape, but also from introspective reasons. ~Carl Jung, ETH, Alchemy, Page 216.**

**...the serpent is the hypostatic, underlying materia (the essence of matter), which sinks into the water, or is as it were in the water, and, through illusion, it deceives the senses. ~Carl Jung, ETH, Alchemy, Page 219.**

**On the night when I considered the essence of the God, I became aware of an image: I lay in a dark depth. An old man stood before me. He looked like one of the old prophets. A black serpent lay at his feet. Some distance away I saw a house with columns. A beautiful maiden steps out of the door. ~Carl Jung, Liber Novus, Page 245.**
**As I look into its reflection, the images of Eve, the tree, and the serpent appear to me. After this I catch sight of Odysseus and his journey on the high seas. ~Carl Jung, Liber Novus, Page 245.**

**The Corrected Draft continues: "The serpent is not only a separating but also a unifying principle" (p. 91). ~Carl Jung, Liber Novus, Page 247, Footnote 172.**

**He [Jung] showed a diagram of a cross with Rational/Thinking (Elijah) at the top, Feeling (Salome) at the bottom, Irrational / Intuition (Superior) at the left, and Sensation / Inferior (Serpent) at the right. ~The Red Book, Page 247, Footnote 173.**

**If pleasure is united with forethinking, the serpent lies before them. ~Carl Jung, Liber Novus, Page 249, Footnote 190.**

**Christ himself compared himself to a serpent, and his hellish brother, the Antichrist, is the old dragon himself. ~Carl Jung, Liber Novus, Page 318.**

**But above all protect me from the serpent of judgment, which only appears to be a healing serpent, yet in your depths is infernal poison and agonizing death. ~Carl Jung, Liber Novus, Page 238.**

**But the serpent is also life. In the image furnished by the ancients, the serpent put an end to the childlike magnificence of paradise; they even said that Christ himself had been a serpent. ~Carl Jung, Liber Novus, Footnote 136, Page 243.**

**Alas, he is my dearest, most beautiful friend, he who rushes across, pursuing the sun and wanting to marry himself with the immeasurable mother as the sun does. How closely akin, indeed how completely one are the serpent and the God! The word which was our deliverer has become a deadly weapon, a serpent that secretly stabs. ~Carl Jung on Izdubar, Liber Novus, Page 280.**

**The ancients called the saving word the Logos, an expression of divine reason. So much unreason / was in man that he needed reason to be saved. ~Carl Jung, Liber Novus, Page 280.**

POWERED BY

**gh, one sees how the Gods all change into serpents and underworld**

**dragons in the end. This is also the fate of the Logos: in the end it poisons us all. ~Carl Jung, Liber Novus, Page 280.**

**Some have their reason in thinking, others in feeling. Both are servants of Logos, and in secret become worshipers of the serpent. ~Carl Jung, Liber Novus, Page 280.**

**The daimon of sexuality approaches our soul as a serpent. She is half human soul and is called thought-desire. The daimon of spirituality descends into our soul as the white bird. He is half human soul and is called desire-thought. ~Carl Jung, Liber Novus, Page 354.**

**Many have wanted to get help for their sick God and were then devoured by the serpents and dragons lurking on the way to the land of the sun. ~Carl Jung, Liber Novus, Page 283.**

**Birth is difficult, but a thousand times more difficult is the hellish afterbirth. All the dragons and monstrous serpents of eternal emptiness follow behind the divine son. ~Carl Jung, Liber Novus, Page 287.**

**If I am not conjoined through the uniting of the Below and the Above, I break down into three parts: the serpent, and in that or some other animal form I roam, living nature daimonically, arousing fear and longing. The human soul, living forever within you. The celestial soul, as such dwelling with the Gods, far from you and unknown to you, appearing in the form of a bird. ~Carl Jung's Soul to him, Black Books, Appendix C., Page 370.**

**Apart from Elijah and Salome I found the serpent as a third principle. It is a stranger to both principles although it is associated with both. The serpent taught me the unconditional difference in essence between the two principles in me. ~Carl Jung and Elijah, Liber Novus, Page 247.**

**Because I was a thinker and caught sight of the hostile principle of pleasure from forethinking, it appeared to me as Salome. If I had been one who felt, and had groped my way toward forethinking, then it would have appeared to me as a serpent-encoiled daimon, if I had actually seen it. ~Carl Jung and Elijah, Liber Novus, Page 248.**

**The serpent in the cave is an image which often occurs in antiquity. It is important to realize that in classical antiquity, as in other civilizations, the serpent not only was an animal that aroused fear and represented danger, but also signified healing. ~Carl Jung, CW 18, Page 116.**

**The serpent owes his existence to God and by no means to man. ~Carl Jung, CW 18, Page 690.**

**We fear our serpent," he said, "as we also fear the numinosum - so we run from it. . . . All we have to give the world and God is ourselves as we are. But this is the hardest of all tasks. Most of us want others to do it for us, to carry us along.. . . ~Carl Jung, J.E.T., Page 178.**

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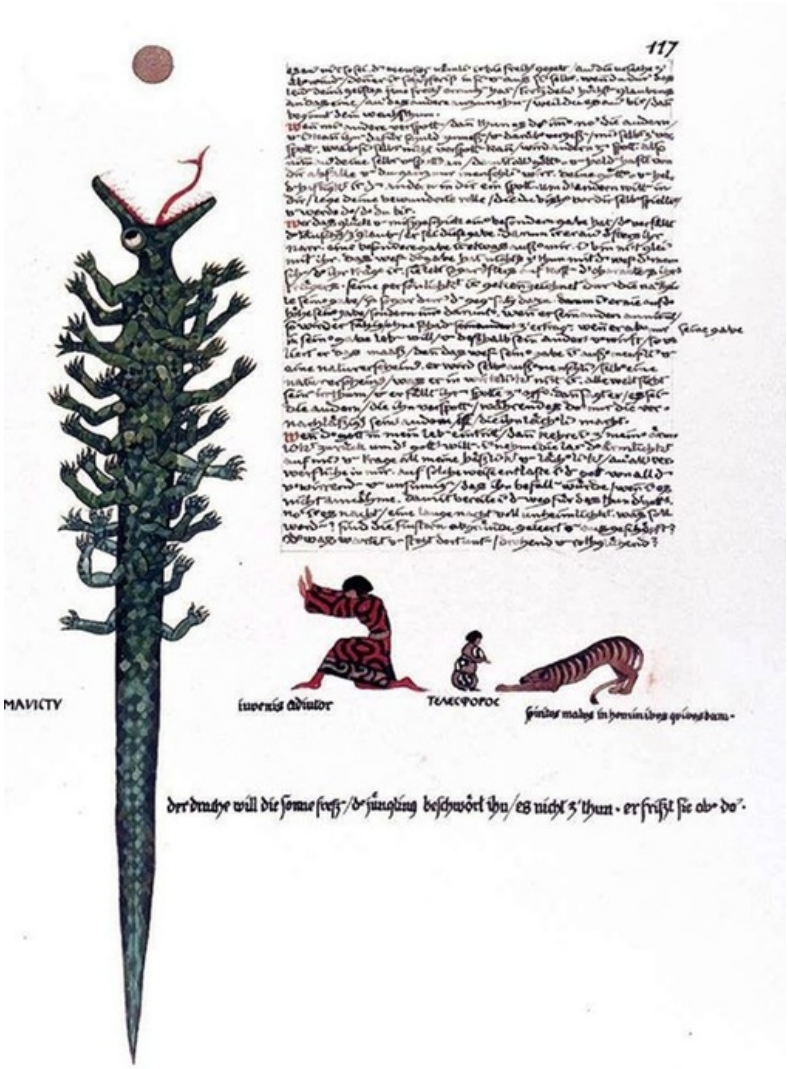
117
MAVICTV
TELESPHOROC
der drache will die sonne fressen/ der jüngling beschwört ihn/ es nicht zu thun · er frißt sie aber doch ·

***Why did I behave as if that serpent were my soul?***
***Only; it seems, because my soul was a serpent.***

**This knowledge gave my soul a new face, and I decided henceforth to enchant her myself and subject her to my power.**
**Serpents are wise, and I wanted my serpent soul to communicate her wisdom to me.**
**Never before had life been so doubtful, a night of aimless tension, being one in being directed against one another.**

**Nothing moved, neither God nor the devil.**
**So I approached the serpent that lay in the sun, as if she were unthinking.**
**Her eyes were not visible, since they blinked in the shimmering sunshine, and I spoke to her.**
**[Image 159]. ~Carl Jung, Liber Novus, Page 319.**
**Footnote 296:**

**Image legend: "9 January 1927 my friend Hermann Sigg died age 52."**
**Jung described this as "A luminous flower in the center, with stars rotating about it. Around the flower, walls with eight gates. The whole conceived as a transparent window."**

**This mandala was based on a dream noted on January 2, I927 (see above, p. 2I7).**
**e relation between the dream and the painting is clear (Appendix A).**

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**He anonymously reproduced this in 1930 in "Commentary to the 'Secret of the Golden Flower,' " from which this description is taken.**
**He reproduced it again in 1952, and added the following commentary:**
**"The rose in the center is depicted as a ruby, its outer ring being conceived as a wheel or a wall with gates (so that nothing can come out from inside or go in from outside).**

**The mandala was a spontaneous product from the analysis of a male patient."**
**After narrating the dream, Jung added:**
**"The dreamer went on: 'I tried to paint this dream.**
**But as so often happens, it came out rather different. The magnolia turned into a sort of rose made of ruby-colored glass.**
**It shone like a four-rayed star.**
**The square represents the wall of the park and at the same time a street leading rpund the park in a square. From it there radiate eight main**
**streets, and from each of these eight side-streets, which meet in a shining red central point, rather like the Etoile in Paris. The acquaintance mentioned in the dream lived in a house at the corner of one of these stars.'**

**The mandala thus combines the classic motifs of flower, star, circle, precinct (temenos), and plan of city divided into quarters with citadel.'**
**The whole thing seemed like a window opening on to eternity;' wrote the dreamer"**
**("Concerning mandala symbolism," CW 9, I, §654-55).**

**In 1955/56 he used this same expression to denote the illustration of the self (Mysterium Coniunctionis, CW I4,§763). On October 7, I932, Jung showed this mandala in a seminar, and commented on it the next day.**

**In this account, he states that the painting of the mandala preceded the dream: "You remember possibly the picture that I showed you last evening, the central stone and the little jewels round it. It is perhaps interesting if I tell you about the dream in connection with it.**

**I was the perpetrator of that mandala at a time when I had not the slightest idea what a mandala was, and in my extreme modesty I thought, I am the jewel in the center and those little lights are surely very nice people who believe that they are also jewels, but smaller ones ... I thought very well of myself that I was able to express myself like that: my marvelous center here and I am right in my heart."**

**He added that at first he did not recognize that the park was the same as the mandala which he had painted, and commented:**

**"Now Liverpool is the center of life-liver is the center of life-and I am not the center, I am the fool who lives in a dark place somewhere, I am one of those little side lights.**
**In that way my Western prejudice that I was the center of the mandala was corrected-that I am everything, the whole show, the king, the god" (The Psychology Of Kundalini Yoga, p. 100).**

**In Memories, Jung added some further details (pp. 223-24). ~Liber Novus, Footnote 296, Page 319.**

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Daniel Mirante - Green Sophia

**The real serpent is the timeline that stretches from our cradle to grave -- a serpentine path upon which we dance our way through the Valley of the Shadow of Death. Thus, the serpent that informs us is the trail of our own experiences -- the key to our emergent self-knowledge and natural wisdom. --Iona Miller**

***The serpent represents magical power, which also appears where animal drives are aroused imperceptibly in us.*** **~Carl Jung, Liber Novus, Page 366.**

***If pleasure is united with forethinking, the serpent lies before them.*** **~Jung, Liber Novus, Page 249, Footnote 190.**

***But above all protect me from the serpent of judgment, which only appears to be a in your depths is infernal poison and agonizing death.*** **~Carl**

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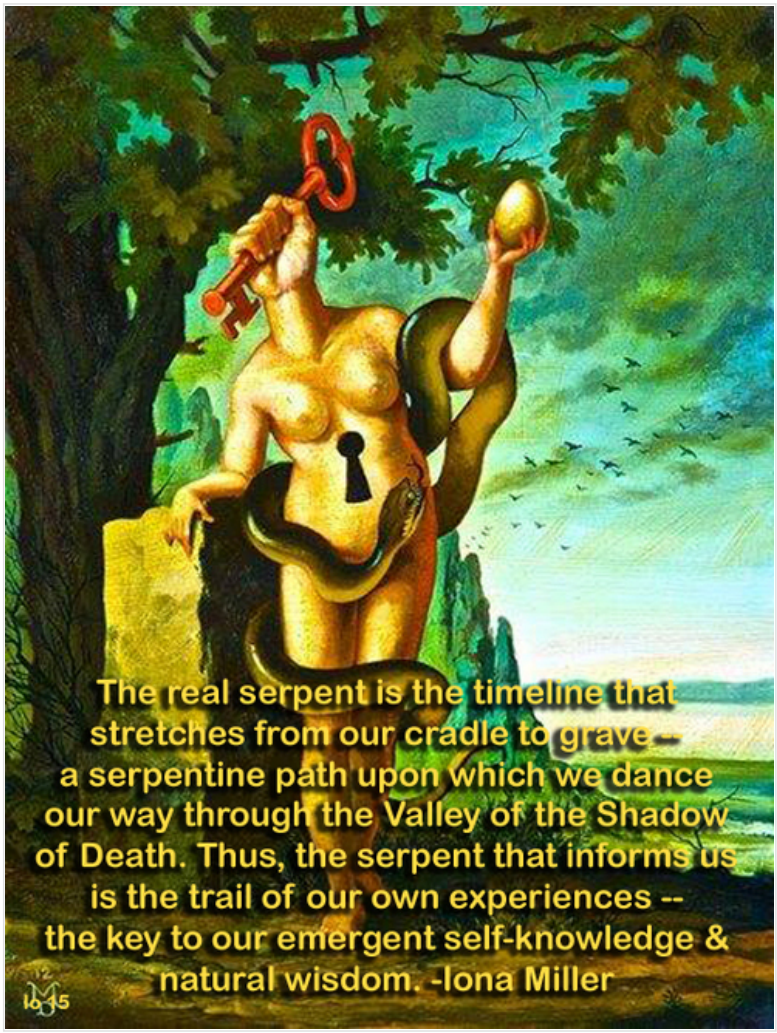
**Jung, Liber Novus, Page 238.**

**But the serpent is also life. In the image furnished by the ancients, the serpent put an end to the childlike magnificence of paradise; they even said that Christ himself had been a serpent. ~Carl Jung, Liber Novus, Footnote 136, Page 243.**

**"The strange veneration in which the Ophites held the serpent which represented Christos may become less perplexing if the students would but remember that at all ages the serpent was the symbol of divine wisdom, which kills in order to resurrect, destroys but to rebuild the better. Moses is made a descendant of Levi, a serpent-tribe. Gautama-Buddha is of a serpent-lineage, through the Naga (serpent) race of kings who reigned in Magadha. Hermes, or the god Taaut (Thoth), in his snake-symbol is Tet; and, according to the Ophite legends, Jesus or Christos is born from a snake (divine wisdom, or Holy Ghost), i.e., he became a Son of God through his initiation into the "Serpent Science." Vishnu, identical with the Egyptian Kneph, rests on the heavenly seven-headed serpent." -HPB**


The real serpent is the timeline that
stretches from our cradle to grave --
a serpentine path upon which we dance
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of Death. Thus, the serpent that informs us
is the trail of our own experiences --
the key to our emergent self-knowledge &
natural wisdom. -Iona Miller

***For by Self-knowledge, they do not mean mere knowledge of the ego, but also knowledge of the Nous, that mind or spirit which is represented by the snake.***
**~Carl Jung, ETH, Lecture XIII, Page 113.**

***If we seek our connection with the snake we come to the spinal cord and that points to the animal soul of man which leads him down into the darkness of the tinct which one meets in animal form in the outer world.***
**Carl Jung, Modern Psychology, Page 200.**

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***Some have their reason in thinking, others in feeling. Both are servants of Logos, and in secret become worshipers of the serpent.*** **~Carl Jung, The Red Book, Page 280.**

**Nature gives itself pleasure, or eats itself out of sheer love, so to speak. Nature is then represented as an undivided being, a dragon or a snake biting its own tail, eating itself up from the tail end. ~Carl Jung, Modern Psychology, Page 42.**

**Jung called the "mother dragon" the "glowing darkness of chaos"...the glowing maternal soil from which consciousness emerges.**

***The purified and nourished serpent in alchemy is the mercurial serpent, the Ouroboros, which is connected with the round thing.***
***It is one of the basic symbols in alchemy and refers to Mercury, not as ordinary mercury or quicksilver, but to the god or spirit Mercury.***
***The serpent is a Gnostic symbol for the spinal cord and the basal ganglia, because a snake is mainly backbone.***
***Snakes are weird and strange, and on account of this they have been used as a symbol for the unconscious since olden times.***
***If the unconscious can be localized anywhere it is in the basal ganglia, and it has the same uncanny character.***
***The snake really represents the vegetative psyche, the basis of the instincts, if one may express it in that way.***
***It is here (and in this place in the human being) that the greatest secret is to be found, the panacea, the universal medicine; and, according to the text, fortunate indeed is the man who finds it.*** **~Carl Jung, ETH, Lecture XI, Page 97.**

***Nothing makes this effect clearer than the serpent. It signifies everything dangerous and everything bad, everything nocturnal and uncanny, which adheres to Logos as well as to Eros, so long as they can work as the dark and unrecognized principles of the unconscious spirit.*** **~Carl Jung, Liber Novus, Page 365.**

***...the serpent is the hypostatic, underlying materia (the essence of matter), which sinks into the water, or is as it were in the water, and, through illusion, it deceives the senses.***
**~Carl Jung, ETH, Alchemy, Page 219.**

**The Corrected Draft continues: *"The serpent is not only a separating but also a unifying principle"* (p. 91). ~Carl Jung, Liber Novus, Page 247, Footnote 172.**

***If we seek our connection with the snake we come to the spinal cord and that points to the animal soul of man which leads him down into the darkness of the body, into the instinct which one meets in animal form in the outer world.*** **~Carl Jung, ETH Lecture 8March1935, Pages 199-200.**

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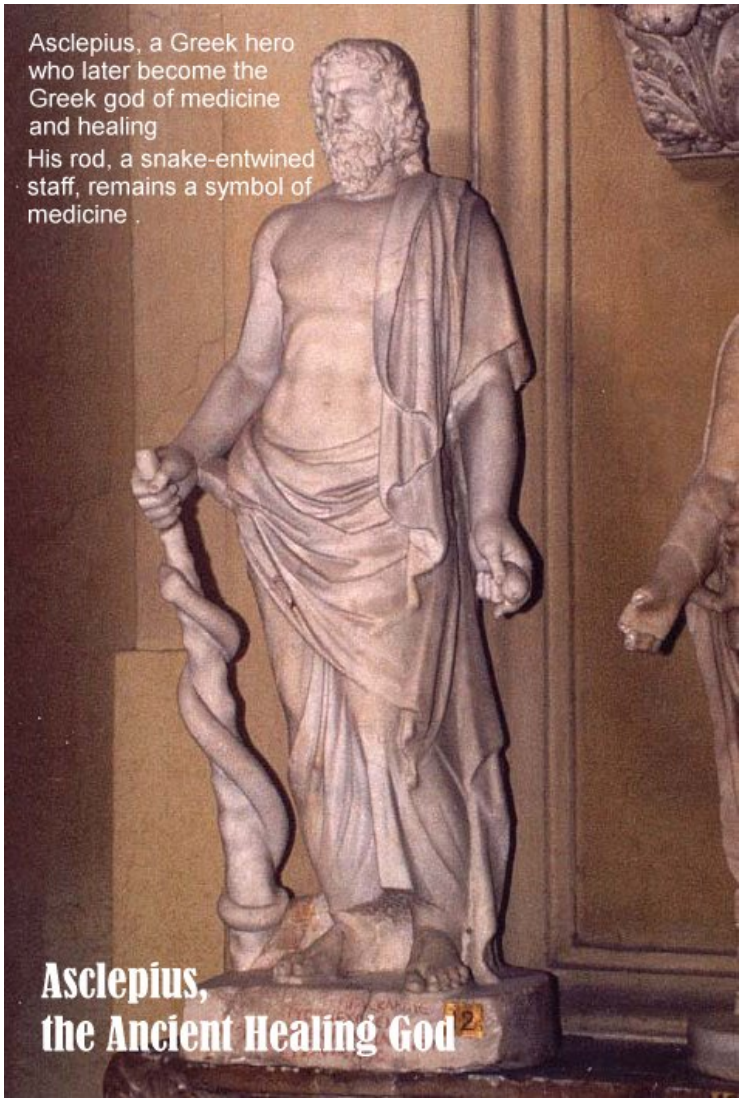
Asclepius, a Greek hero who later become the Greek god of medicine and healing
His rod, a snake-entwined staff, remains a symbol of medicine .
Asclepius,
the Ancient Healing God

**CARRIE ANN BAADE**

***Asclepius*** **"I chose Asclepius, the god of medicine and healing; because of his identity is at once obscure yet his symbol ubiquitous in our contemporary society. You may be familiar with the caduceus (intertwined serpents on a pole) and have also seen the single pole or staff with one serpent; these symbols mark ambulances and are used by the medical profession. They would appear to be interchangeable, but the caduceus is the sigil of Hermes or Mercury and at some point since the turn of the 20th century, these symbols where used indiscriminately as the mark for the medical arts. My painting has Asclepius with his pharmakon, Medusa. In the legend, Athena gives Asclepius Medusa's head; blood from right side of her head is a medicine that heals the sick and dead and blood from the left is a poison that kills. In this painting, he stands above hell, for it is said that he angered Hades by bringing back the dead, and from this chasm he is carrying this serpent aloft on his staff. The serpent is the anthropomorphized energy of healing, this energetic force that is medicine; I attempted to show it's power to bring the ill and dying back to life. Paintings are an excellent medium to take on the contradictions inherent in myths. I also have a serpent above, this is at once my allusion that Asclepius was transformed into a constellation of a serpent after his death and a way to reconcile this conflation of the cadueces (double serpent) with the staff of Asclepius (the single serpent).**

**My personal investment in this myth is that I have a large tattoo of Medusa on my back and I have painted myself as Medusa for over twenty years. In the research for this painting, I f[illegible] transcendence in her story. She was an innocent who was raped by [illegible]f Athena and transformed into a monster. In the legend of Asclepius,**

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**her blood is the agent used heal or kill. Medusa is a pharmakon, from this, the modern term 'pharmacology' emerged. It was a relief to find her blood was medicine."**

http://carljungdepthpsychology.blogspot.com/2014/08/carl-jung-on-our-uroboros.html

## [Carl Jung on "Our Uroboros."]

**Prof Jung:**

**That is the hero again. The snake always means resurrection on account of shedding its skin. According to an African myth, there was no death on earth originally; death came in by mistake.**

**People could shed their skins every year and so they were always new, rejuvenated, until once an old woman, in a distracted condition and feeble-minded, put on her old skin again and then she died.**

**That is the way death came into the world.**

**It is again the idea that human beings were like snakes originally: they did not die.**

**It was a snake that brought the idea of death to Adam and Eve in Paradise.**

**s associated with death, but death out of which new life was born.**

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**But what is that definite symbol? A great deal has been said about it lately.**

**Miss von Franz: The Ouroboros.**
**Prof Jung: Exactly. The tail eater, or the two animals that devour each other. In alchemy that is represented in the form of the winged dragon and the wingless dragon that devour each other, one catching the tail of the other and forming a ring.**

**The simplest form is of course the dragon or the serpent that bites its own tail, so making the ring; the tail is the serpent and the head is as if it belonged to another animal.**

**The same idea has also been expressed by two animals, the dog and the wolf, devouring each other, or the winged and the wingless lion, or a male and a female lion, always forming a ring, so that one cannot see which is eating which.**

**They are eating each other; both destroy and both are destroyed.**
**And that expresses the idea that once the hero eats the serpent and once the serpent eats the hero.**
**You see, in these Gnostic rituals, or the ritual of Sabazios, man is superior to the serpent in a way-he makes use of the serpent.**

**That the golden snake descends through the body of the initiate means that the initiate asserts himself against the divine element of the snake: he is then a sort of dragon that eats or overcomes the other dragon.**

**So it is one and the same symbolism whether expressed in this form or that.**
**In primitive myths it is usually the dragon that devours everything.**
**Even the hero, who by sheer luck and at the last moment succeeds in destroying the monster that has eaten him, cannot overcome the monster by a frontal attack, but he is able to defend his life and destroy the monster from within by the peculiar means of making a fire in its belly.**

**Fire is the artificial light against nature, as consciousness is the light which man has made against nature.**
**Nature herself is unconscious and the original man is unconscious; his great achievement against nature is that he becomes conscious.**
**And that light of consciousness against the unconsciousness of nature is expressed, for instance, by fire.**
**Against the powers of darkness, the dangers of the night, man can make a fire which enables him to see and to protect himself. Fire is an extraordinary fact really.**
**I often felt that when we were travelling in the wilds of Africa.**
**The pitch dark tropical night comes on quite suddenly: it just drops down on the earth, and everything becomes quite black.**
**And then we made a fire.**

**That is an amazing thing, the most impressive demonstration of man's victory over nature; it was the means of the primitive hero against the power of devouring beasts, his attack against the great unconsciousness, when the light of consciousness disappeared again into the original darkness.**

**Now, in the alchemistic symbol of the two animals that devour each other, that peculiar functional relationship of man's conscious to the natural darkness is depicted, and it is an h a symbol developed in a time when the idea of the manifest religion ight had definitely overcome the darkness, that evil-or the**

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**devil-had been overcome by the redeemer.**

**In just that time, this symbol developed, where darkness and light were on the same level practically; they were even represented as functioning together in a sort of natural rhythm.**

**Like the operation of the Chinese Yin and Yang, the transformation into each other, being conceived and born of each other, the one eating the other, and the one dying becoming the seed of itself in its own opposite.**

**This symbol of the Taigitu expresses the idea of the essence of life, because it shows the operation of the pairs of opposites.**
**In the heart of the darkness, the Yin, lies the seed of the light, the Yang; and in the light, the day, the Yang, lies the dark seed of the Yin again.**
**This is often represented in the East as two fishes in that position, meaning the two sides or the two aspects of man, the conscious and the unconscious man.**
**Now this preparation should make us understand the situation of the shepherd and the serpent.**
**What does it mean in the psychology of Nietzsche-Zarathustra that he suddenly discovers that shepherd in deadly embrace with the serpent?**
**He is apparently swallowing the snake, but the snake is attacking him at the same time, penetrating him.**
**Why such an image, or symbol, at this place?**
**You remember in his discussion with the dwarf just before, the dwarf was already the chthonic power. ~Carl Jung, Zarathustra Seminar, Pages 1286-1287.**

**Dracontia** (*Gr.*). Temples dedicated to the Dragon, the emblem of the Sun, the symbol of Deity, of Life and Wisdom. The Egyptian Karnac, the Carnac in Britanny, and Stonehenge are Dracontia well known to all.

**Drakôn** (*Gr.*) or *Dragon*. Now considered a "mythical" monster, perpetuated in the West only on seals,. &c., as a heraldic griffin, and the Devil slain by St. George, &c. In fact an extinct antediluvian monster In Babylonian antiquities it is referred to as the "scaly one" and connected on many gems with Tiamat the sea. "The Dragon of the Sea" is repeatedly mentioned. In Egypt, it is the star of the Dragon (then the North Pole Star), the origin of the connection of almost all the gods with the Dragon. Bel and the Dragon, Apollo and Python, Osiris and Typhon, Sigur and Fafnir, and finally St. George and the Dragon, are the same. They were all solar gods, and wherever we find the Sun there also is the Dragon, the symbol of Wisdom—Thoth-Hermes. The Hierophants of Egypt and of Babylon styled themselves "Sons of the Serpent-God" and "Sons of the Dragon". "I am a Serpent, I am a Druid", said the Druid of the Celto-Britannic regions, for the Serpent and the Dragon were both types of Wisdom, Immortality and Rebirth. As the serpent casts its old skin only to reappear in a new one, so does the immortal Ego cast off one personality but to assume another.

**The Maya Vision Serpent The serpent, or snake, is one of the oldest and most widespread mythological symbols. The word is derived from Latin *serpens*, a crawling animal or snake. Snakes have been associated with some of the oldest rituals known to humankind[1][2] and represent dual expression[3] of good and evil.[4]**

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**were fertility symbols, for example the Hopi people of North America**

**performed an annual snake dance to celebrate the union of Snake Youth (a Sky spirit) and Snake Girl (an Underworld spirit) and to renew fertility of Nature. During the dance, live snakes were handled and at the end of the dance the snakes were released into the fields to guarantee good crops. "The snake dance is a prayer to the spirits of the clouds, the thunder and the lightning, that the rain may fall on the growing crops.."[5] In other cultures snakes symbolized the umbilical cord, joining all humans to Mother Earth. The Great Goddess often had snakes as her familiars—sometimes twining around her sacred staff, as in ancient Crete—and they were worshiped as guardians of her mysteries of birth and regeneration.[6]**

**The serpent, when forming a ring with its tail in its mouth, is a clear and widespread symbol of the "All-in-All", the totality of existence, infinity and the cyclic nature of the cosmos. The most well known version of this is the Aegypto-Greek Ourobouros. It is believed to have been inspired by the Milky Way, as some ancient texts refer to a serpent of light residing in the heavens. The Ancient Egyptians associated it with Wadjet, one of their oldest deities as well as another aspect, Hathor. In Norse mythology the World Serpent (or Midgard serpent) known as Jörmungandr encircled the world in the ocean's abyss biting its own tail.**

**Vishnu resting on Ananta-Shesha, with Lakshmi massaging his "lotus feet". In Hindu mythology Lord Vishnu is said to sleep while floating on the cosmic waters on the serpent Shesha. In the Puranas Shesha holds all the planets of the universe on his hoods and constantly sings the glories of Vishnu from all his mouths. He is sometimes referred to as "Ananta-Shesha," which means "Endless Shesha". In the Samudra manthan chapter of the Puranas, Shesha loosens Mount Mandara for it to be used as a churning rod by the Asuras and Devas to churn the ocean of milk in the heavens in order to make Soma (or Amrita), the divine elixir of immortality. As a churning rope another giant serpent called Vasuki is used.**

**In pre-Columbian Central America Quetzalcoatl was sometimes depicted as biting its own tail. The mother of Quetzalcoatl was the Aztec goddess Coatlicue ("the one with the skirt of serpents"), also known as Cihuacoatl ("The Lady of the serpent"). Quetzalcoatl's father was Mixcoatl ("Cloud Serpent"). He was identified with the Milky Way, the stars and the heavens in several Mesoamerican cultures.**

**The demigod Aidophedo of the West African Ashanti is also a serpent biting its own tail. In Dahomey mythology of Benin in West Africa, the serpent that supports everything on its many coils was named Dan. In the Vodou of Benin and Haiti Ayida-Weddo (a.k.a. Aida-Wedo, Aido Quedo, "Rainbow-Serpent") is a spirit of fertility, rainbows and snakes, and a companion or wife to Dan, the father of all spirits. As Vodou was exported to Haiti through the slave trade Dan became Danballah, Damballah or Damballah-Wedo. Because of his association with snakes, he is sometimes disguised as Moses, who carried a snake on his staff. He is also thought by many to be the same entity of Saint Patrick, known as a snake banisher.**

**The serpent Hydra is a star constellation representing either the serpent thrown angrily into the sky by Apollo or the Lernaean Hydra as defeated by Heracles for one of his Twelve Labors. The constellation Serpens represents a snake being tamed by Ophiuchus the snake-handler, another constellation. The most probable interpretation is that Ophiuchus represents the healer Asclepius. --wikipedia**

POWERED BY

am⁊ dubi⁊ de⁊ her⁊ de⁊ anfang⁊
am⁊ dubi⁊ de⁊ ſtern de⁊ offens⁊
am⁊ dubi⁊ die blume⁊ die ub⁊ alle
blueyt⁊
am⁊ dubi⁊ de⁊ hirſ⁊ de⁊ aus de⁊ walde
bricht⁊
am⁊ dubi⁊ de⁊ geſang⁊ de⁊ ferne nach
das waſſ⁊ loemt⁊
am⁊ dubi⁊ ende v⁊ anfang⁊
brahmanaspati⁊

Madame Blavatsky, however, clears up the obscurity to which he refers. The crocodile was the nearest physical representative of the mythical Dragon, a wide-spread and profound symbol of antique philosophy. Madame Blavatsky says:

"Seth, the reputed forefather of Israel, is only a Jewish travesty of Hermes, the God of Wisdom, called also Thoth, Tat, Seth, Set, and Satan. He is also Typhon — the same as Apophis, the Dragon slain by Horus; for Typhon was also called Set. He is simply the *dark side* of Osiris, his brother, as Angra Mainyu is the black shadow of Ahura-Mazda. Terrestrially, all these allegories were connected with the trials of adeptship and initiation. Astronomically, they referred to the Solar and Lunar eclipses, the mythical explanations of which we find to this day in India and Ceylon, where any one can study the allegorical narratives and traditions which have remained unchanged for many thousands of years."

— *The Secret Doctrine*, pp. 380-381

Also:

"The crocodile is the Egyptian dragon. It was the dual symbol of Heaven and Earth, of Sun and Moon, and was made sacred, in consequence of its amphibious nature, to Osiris and Isis. . . . The crocodile was moreover, the symbol of Egypt herself — the *lower*, as being the more swampy of the two countries."— I, p. 409

"In Egypt the defunct man — whose symbol is the pentagram or the five-pointed star, the points of which represent the limbs of a man — was shown emblematically transformed into a crocodile: Sebakh or Sevekh 'or seventh,' as Mr. Gerald Massey says, showing it as having been the type of intelligence, is a dragon in reality, not a crocodile. He is the 'Dragon of Wisdom' or Manas, the 'Human Soul,' Mind, the Intelligent principle, called in our esoteric philosophy the 'Fifth' principle."— I, p. 219

POWERED BY

One condition is imperative for all who would enter the Hall of Wisdom, who would learn the lessons of the Higher Life.

"That which is uncreate abides in thee, Disciple, as it abides in that Hall. If thou wouldst reach it and blend the two, thou must divest thyself of thy dark garments of illusion. Stifle the voice of flesh, allow no image of the senses to get between its light and thine, that thus the twain may blend in one."

False Mysticism remains in the Hall of Learning, entangled in the coils of the serpent of evil, dazzled by the false delusive glow of the Lower Astral Light. True Mysticism dwells in the Hall of Wisdom, in the pure and serene radiance of the light of truth, borne up to heights of knowledge by the soaring pinions of the Dragon of Wisdom, and leaving far below all image of the senses, all echoes of the voice of flesh.

Now there is one clear distinction between true and false Mysticism, and it lies in the idea above suggested. True Mysticism is pure, calm, untouched by earthly desire; false Mysticism is hot, passionate, sensuous, filled with various delights. White as the snow-capped mountains is the one; gorgeous as tropical valley is the other, filled with vivid-hued flowers and strong, rich fragrances that make men swoon.

**Oeaohoo, says H. P. Blavatsky, is "the germ of all things":**

***He is "the Incorporeal man who contains in himself the divine Idea," — the generate of Light and Life, to use an expression of Philo Judaeus. He is called the "Blazing Dragon of Wisdom," because, firstly, he is that which the Greek philosophers called the Logos, the Verbum of the Thought Divine; and secondly, because in Esoteric philosophy this first manifestation, being the synthesis or the aggregate of Universal Wisdom, Oeaohoo, "the Son of the Son," contains in himself the Seven Creative Hosts (The Sephiroth), and is thus the essence of manifested Wisdom.*** **-- The Secret Doctrine 1:71-2.**

**Ouroboros**

***Immediately connected with the whirling cross is a serpent swallowing its own tail. This symbol was called by the ancient Greek Gnostics and alchemists ouroboros. The circle it forms is a restatement of the circle around the swastika, representing the boundary of the universe, and the fact that it passes through the encircled swastika suggests that the serpent and everything it encircles are part of the creative energy of the whirling cross.***

***The serpent swallowing its tail also represents the cycles of nature, the bounded eternity of the world, and the infinite order of life. One of the ideas it suggests is that which T. S. Eliot expressed in his poem East Coker: "In my beginning is my end," that is, law and orderliness are to be found everywhere in the universe and in human life, so the end of everything is implicit in its beginning.***

***In the West, the serpent or the dragon is sometimes interpreted as a symbol of evil or temptation, but in the East, it is generally a symbol of wisdom, longevity, and happiness. In China, the dragon or winged serpent is a very favorable figure. In the Hindu tradition, the nagas or serpents are guardians of the good, and holy men are called "nagas." Even in the West, the serpent is associated with wisdom; Christ advised his followers to be "wise as serpents, and harmless as doves."***

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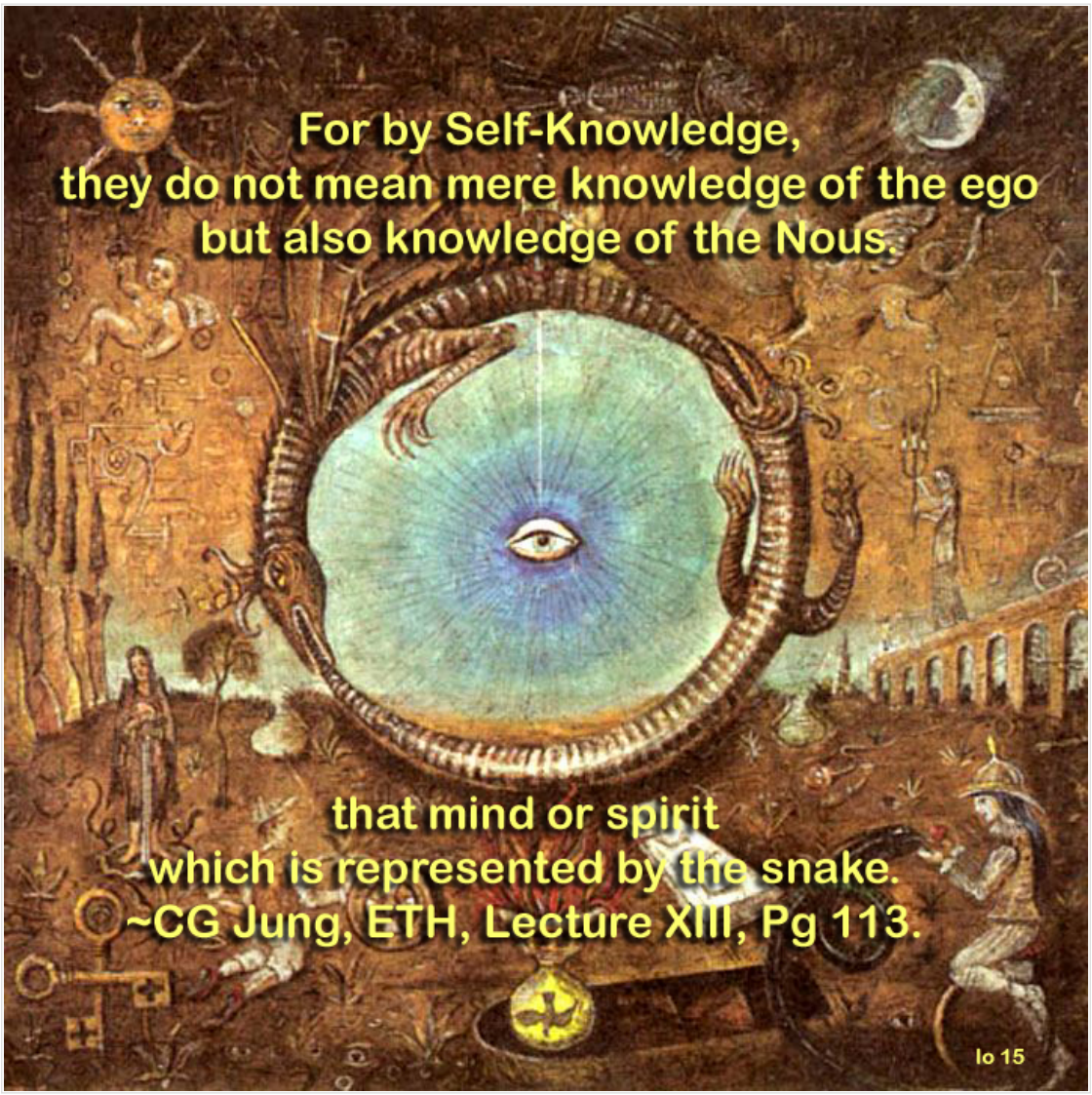
***The serpent is also a symbol of healing, that is, of wholeness. Moses cured the sick among the Children of Israel in the desert by having them gaze upon a fiery serpent set upon a pole. Christian Church fathers interpreted that serpent as a type or anticipatory symbol of Christ on the cross. And one or two serpents intertwining a staff are even today a symbol of the healing professions. The fact that the serpent sheds its skin each year makes it an emblem of the cyclical process of the world and of the renewal of life, that is, of resurrection. And so in that way again the serpent is an analog of Christ and of the transformative process we will all pass through.***


For by Self-Knowledge,
they do not mean mere knowledge of the ego
but also knowledge of the Nous.
that mind or spirit
which is represented by the snake.
~CG Jung, ETH, Lecture XIII, Pg 113.
Io 15

***Professor Jung: In her exhaustive paper, Ms. von Franz has very beautifully pointed out the three main aspects of the snake symbol: the aspects of the chthonic snake, the soter, and the time snake. You can now picture how ambiguous this symbol is, and how manifold its manifestations are. The snake touches on the deepest instincts of man, so that from time immemorial one thought it to be in possession of great secrets.***
**~Jung, Children's Dream Seminar, Pg 248-251.**

***We must assume, therefore, that the spirit has two aspects in alchemy, the human mind as we know it, and the serpent mind, which we can only say is unconscious.*** **~Carl Jung, ETH, Lecture XIII, Page 111.**

***old Gnostics, the serpent has been the symbol for the brain and its or the lower centres of the brain and for the spinal cord, partly on***

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***account of its shape, but also from introspective reasons.*** **~Jung, ETH, Alchemy, Page 216.**

**This serpent does not represent "reason" or anything approaching it, but rather symbolises a peculiar autonomous mind which can possess one completely, a spirit of revelation which gives us "Intuitionen" (intuitions). ~Carl Jung, ETH, Alchemy, Page 215.**

***The snake in alchemy is the "mercurial serpent", the old Gnostic image for the Nous, the mind, where the spirit was represented as a serpent, as the Agathodaemon (the good daemon), or directly called the serpent of the Nous.*** **~Carl Jung, ETH, Alchemy, Page 215.**

***The serpent leads the psychological movement apparently astray into the kingdom of shadows, dead and wrong images, but also into earth, into concretization ... Inasmuch as the serpent leads into the shadows, it has the function of the anima; it leads you into the depths, it connects the Above and Below ... the serpent is also the symbol of wisdom.*** **~Carl Jung, Liber Novus, Page 247, Footnote 173.**

***For instance the serpent very often represents the cerebro-spinal system, especially the lower centres of the brain, and particularly the medulla oblongata and spinal cord.***

***The crab, on the other hand, having a sympathetic system only, represents chiefly the sympathicus and para-sympathicus of the abdomen; it is an abdominal thing.***
**~Carl Jung, Analytical Psychology, Page 102.**

**“Prima Materia” and the “Serpent.”] Lecture X 4th July, 1941**
**Carl Jung, ETH, Pages 215-223.**

**You may remember that the prima materia was designated as "Adam's earth", and Michael Maier tells us that Adam carried this earth away with him from Paradise.**

**There is an old legend that Adam, when driven out of Paradise, carried some of its soil away with him. This earth was said to be red, and "terra rubra" [red earth) is also a name for the prima materia.**

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**The idea is that primeval man possessed a substance, a sort of earth, out of which Paradise could grow, and Adam (or primeval man) carries the secret of this earth in himself.**

**The idea of the prima materia as a serpent is a very important philosophical conception. The snake also belongs to Paradise, and the alchemists often play with the idea of the serpent of Paradise.**

**The snake in alchemy is the "mercurial serpent", the old Gnostic image for the Nous, the mind, where the spirit was represented as a serpent, as the Agathodaemon (the good daemon), or directly called the serpent of the Nous.**

**The English word "mind" expresses it exactly, but in German it can only be rendered approximately as "Geist".**

**This serpent does not represent "reason" or anything approaching it, but rather symbolises a peculiar autonomous mind which can possess one completely, a spirit of revelation which gives us "Intuitionen" (intuitions).**

**Paracelsus expresses this exactly when he says that the function of this mind is to throw out Intuitionen".**

**It is a concealed mind, and for this reason, it is symbolised by the serpent, a reptile which conceals itself in obscurity, and this formulation also suggests an autonomous being, something quite outside ourselves.**

**For the mind which throws out these "Intuitionen" cannot be identified with man, it is no human function, but something strange and inhuman, totally different to man, as objective as a real snake.**

**After long observation, the old philosophers discovered that all the "Intuitionen", which came to them from this region, were, in some peculiar way, inhuman; their character was not of a human nature.**

**This contradicts all our pre-conceived ideas of mind and of reason.**

**We are always absolutely convinced that our psychology is purely personal, but psychology is not only that which we know about ourselves, it goes far beyond this into the unconscious.**

**We cannot dispose of the unconscious, it, rather, disposes of us; and it is from this region that these intuitions or "Intuitionen" come.**

**Our forefathers were much more introspective than we are, and they worked at the difficult art of introspection, which we cannot say of ourselves, and therefore they knew very well that the mind, from which these ideas come, is something of a totally different nature to our human reason, and the best description they could find for it was a snake-like being.**

**They call it a serpent, a monster or a winged dragon; the last two are composite beings, for it is really indescribable, something beyond human experience.**

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**It is indeed from the total strangeness of the. psychical being that the really decisive "Intuitionen" come.**

**Since the time of the old Gnostics, the serpent has been the symbol for the brain and its appendages; that is, for the lower centres of the brain and for the spinal cord, partly on account of its shape, but also from introspective reasons.**

**The old saurians actually had a swelling in the lumbar vertebrae which was larger than the "brain", and if they had a brain at all it must have been situated in the lumbar region.**

**This shows us how important the spinal cord is, it is a pure system of reflexes, reaching up to the highest and most complicated instincts.**

**The reflexes function through the collaboration of the spinal cord and the basal ganglia. All this was symbolised by the serpent, and this gives us a further hint as to the source of the "Intuitionen". It shows us that they come from a region which lies in the subcortical centres; that is, from the instinctive and reflexive psyche.**

**This reaches into the sympathetic system, of which the chief part is the two ganglionated cords which lie on each side of the spine, a sort of rope ladder system which extends into the innermost organs of the body.**

**The sympathetic system has a peculiar connection with the cerebro-spinal system, it works with it but is older, in that it is to be found in the lowest invertebrate animals which have no backbone and no cerebro-spinal nervous system.**

**The name itself is peculiar - why sympathetic? This system rules the vegetative functions of the body, and also, to a great extent, the circulation of the blood, and is thus connected with the emotions.**

**The connection with the cerebro-spinal nervous system gives a highly peculiar physiological foundation to the unconscious. One could say, in a certain sense, that the unconscious was the invisible, psychical part of the tangible and visible nervous system, just as one might say consciousness was the invisible part of the brain.**

**This does not mean, of course, that the whole psychical phenomenon is a secretion of the brain or of the basal ganglia, or anything of the kind; the whole thing is far more complicated, and lies, through its very nature, on the borders of human understanding.**

**Living matter is a mystery which is beyond our understanding, if only for the reason that we ourselves consist of living matter. We cannot climb above our own heads, a fact which should be a warning to all those people who try to explain the nature of God.**

**One would have to be His colleague before one could understand Him in any way! The fact, that the mysterious being represented by the serpent is so much connected with the material body, was the reason why the definitions or symbolic formulations for the prima materia were usually purely material, and very often in the most unpleasant sense of the word.**

**As I told you before the alchemists were often suspected of working with every kind of unappetising material, and they did actually work with excrement. And they sometimes drew e prima materia and excrement, or even said that it was the human ginated in the same way, or that it was to be found in old privies.**

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**In this aspect, therefore, it is the cheapest thing, which is cast out and rejected, and can be found at every street corner. A very old alchemist, Petrus of Zalento, says that the prima materia is a white dove, but that its origin is of the basest, and that it can be found in stables and in kitchen waste, but when it is united with the spirit, it becomes "pulcherrima matrona" (the most beautiful lady).**

**This is a very peculiar description, on the one side it is the lowest, most objectionable and disgusting thing, and on the other the most beautiful and exalted.**

**One can hardly imagine a better bringing together and union of the opposites than the symbolism in this quotation. Khunrath, therefore, calls the prima materia: "materia lutosa" (dirty or filthy matter) and also "materia virginea" (virginal matter), so that he too brings both these opposites together.**

**Whenever you find a symbolism in which the opposites are brought together, even sometimes in a repulsive way, you may be sure that there is a so-called metaphysical idea behind which can only be expressed by a paradox, or through a paradoxical formulation.**

**Even Kant uses an antinomy sometimes to express his philosophy, and such an antinomy does not belong to pure reason but comes from the Nous, it is a kind of revelation which has been dropped in, or thrown, by the unconscious.**

**It is, therefore, easy to understand why the prima materia is spoken of as a great and marvelous mystery. This mystery is somehow connected with nature or lies in nature, and man's reason is absolutely helpless when confronted with this mystery, he is unable to deal with it alone. It is essential, therefore, that nature herself should help him, apart from God Whose help is also essential.**

**So the English alchemist, George Ripley, says that this mysterious "stone is brought by the birds and the fishes." It is a very curious fact that almost the same words are to be found in a logion of Christ's which the old alchemists could not possibly have known.**

**At least as far as I know, there is no evidence whatever that the idea of the kingdom of heaven being brought by the birds and fishes existed in the tradition of the Church.**

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**Two Englishmen, Grenfell and Hunt, discovered a large collection of papyri during their excavations there. Among these was a fragment, discovered in 1903, which was evidently a piece of a large roll, which probably contained hundreds of anecdotes and sayings from the life of Jesus. The contents of this fragment are not in our Bible, though there are similar things in the gospels, and it is in this fragment that we find our birds .. and fishes again.**

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**Lecture X 4th July, 1941**

**The prima materia, which we have been considering in the last two lectures, is a basic idea in alchemy, and when one has once grasped what the alchemists meant by it, the riddle of alchemy is already half solved.**

**For this reason we will continue the subject today.**

**You may remember that the prima materia was designated as "Adam's earth", and Michael Maier tells us that Adam carried this earth away with him from Paradise.**

**There is an old legend that Adam, when driven out of Paradise, carried some of its soil away with him.**

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**The passage runs:**

**"Jesus saith, (Ye ask? who are those) that draw us (to the kingdom, if) the kingdom is in Heaven? . . . . the fowls of the air, and all beasts that are under the earth or up on the earth, and the fishes of the sea, (these are they which draw) you, and the kingdom of Heaven is within you; and whoever shall know himself shall find it. (Strive therefore?) to know yourselves , and ye shall be aware that ye are the-sons of the (almighty?) Father; (and) ye shall know that ye are in (the city of God), and ye are (the city?)."**

**You see the way in which Grenfell and Hunt reconstructed the text, and it is of course not quite certain that this is absolutely correct, but at all events it is not far out.**

**Had this saying been included in the New Testament it would have brought in the good pious animals which are missing from its pages, and would have been an enrichment to the passage where Christ speaks of the growth of the lilies of the field.**

**In the Oxyrhynchus papyrus it is the beasts, the fowls of the air and the fishes of the sea; and in our excerpt, from the alchemistic literature, it is the birds and the fishes.**

**It is very strange that it should be an English clergyman, George Ripley, who wrote this and how he came on it is beyond our knowledge.**

**You may think that it is rather far-fetched to comp are these two passages with each other, but you will see later that the alchemists had such a high opinion of their miraculous substance, the prima materia, that we are not beside the point in putting the saying of an alchemist, in a sense, next to a saying of Christ, for the ideas of alchemy are not far from those of Christ.**

**These are philosophical definitions of the prima materia which are very characteristic.**

**In one treatise, for instance, it is called "unum" (the One).**

**This is an expression which is always used of God, so the prima materia in this passage must directly coincide with the Deity.**

**And it is als o called "unica res" (unique thing), "omnes res" (all things), "monas" (the monad), or "Ens reale" (the real being); and all these are expressions which are also used for the Deity in philosophical language.**

**It is also said to contain all the mysteries "in virtue et in actu" (in potentiality and in actuality).**

POWERED BY

**[ secrets, the unrecognisable efficacy which contains, so to speak, all**

**the secrets of the world.**

**On the same page of the Musaeum Hermeticum it is called the "chameleon", a peculiar definition but to the point, because the prima materia has many colours and always a different one.**

**You see what peculiar symbolism is used to express the prima materia; but, as it is the mystery which carries the whole world and which brings everything to pass, it must be the primal cause, and, according to the old definition, the Deity is the primal cause.**

**We find a thoroughly philosophical formulation in a very old treatise, which was probably originally Arabic and in consequence goes back to Alexandrian ideas.**

**This is the so-called "Treatise of Aristotle", a treatis e written in the form of a letter from Aristotle to Alexander [the real Aristotle was the teacher of King Alexander) .**

**But of course it was not written by the real Aristotle, the name is a pseudonym used to give added weight to the text.**

**We find the following peculiar sentence in this treatise:**

**"The serpent . . . as a quas- hypostasized matter forms itself, through illusion, as immersed in the water."**

**The meaning of this is:**

**the serpent is the hypostatic, underlying materia (the essence of matter), which sinks into the water, or is as it were in the water, and, through illusion, it deceives the senses.**

**The sentence indicates that this serpent was enclosed in fluid matter, that is, in the water or the solution which the alchemists had in their flasks or retorts, and that it appeared to them there, as if through illusion or hallucination.**

**I have already told you that the alchemists naturally stared with the utmost curiosity at their flasks and cooking vessels and saw most peculiar things in them.**

**They describe the visions, which they saw in their retorts, in very peculiar ways.**

**Some saw numbers of snakes or other reptiles, others human figures (the old Hermes, for instance, sitting reading) , and others again say that they saw the creation of the world, the dry being separated from the waters, the clouds rising from the sea, and the mountain rearing its head above the primeval waters.**

**All these images were projections of inner processes which the alchemists saw in their retorts, and it is to this that Pseudo-Aristotle refers.**

**A philosopher in another treatise says that it is a characteristic of the prima materia "to seek the higher and strive to separate itself from the lower."**

**Evidently it has in itself the power of ascending, and apparently one need only put it in a retort in order to give it back its natural trend.**

POWERED BY

**ıprisoned in matter and, if freed, it ascends at once.**

**But, the author adds: "one must be careful to protect oneself from its evil intention", for this substance was also known to be dangerous and evil, as we have heard before. It was said to contain demons and other dangerous, poisonous forces, which, in some peculiar invisible way, could have a poisonous effect.**

**In the same treatise, the Lib er Quartorum, we read:**

**"The thing from which all things come, is the invisible and immovable God."**

**This thing, the first thing from which everything originated, is the prima materia, and in a way it is the visibility and changeableness of a God who is in himself invisible and unchangeable.**

**The idea of an immovable God goes back to the real Aristotle. The "Liber Quartorum" is an ancient text (there is an Arabic manuscript still in existence), and it undoubtedly goes back, through the Sabians, the philosophic school which flourished in Bagdad till the eleventh century, to the ideas of the old Alexandrian philosophers.**

**The sayings of the alchemists, about the prima materia, are so rich and diverse that in order to give you a clearer picture I have made yet another list, this time of the philosophical aspects.**

**XII. Philosophical Definitions of the Prima Materia:**

**I. The prima materia appears, on one side, as a substance.**

**This substance is said to be found in various places.**

**It comes, for instance, from the western land, and in one text, as I told you, from the miraculous tree which grows in the sea and which has four different coloured flowers, black, white , red and yellow.**

**The flowers contain the idea of fruit, and, in some texts, it is the fruit of the tree which is mentioned instead of the flowers; and those who eat this fruit are said to gain wisdom or eternal life.**

**The original quaternity arises from the One which is, so to speak, the centre. We could, therefore, imagine a section of the trunk, with the One in the centre and the four principles, which are**
**usually represented as the elements radiating outwards.**

**It is from this basic structure that the prima materia comes.**

**II. It is als o represented as coming from a mountain, from the mines, as it were, in which the miners work.**

**And this mountain is called "the mountain where there are no differences."**

**This peculiar definition does not apply to the outer mountain but to its inside where there are no differences.**

**differences outside, or we should be unable to perceive anything.**

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**And it is inside the mountain and inside things in general that the prima materia is to be found, hidden in caves, stones, plants , animals and so on. In the inner darkness nothing can be discriminated, and this is the place where we are unconscious.**

**This drives us to the conclusion that the mountain is the human being.**

**Nothing can be discriminated in the unconscious, anything can be anything, there are no differences.**

**III. For the same reason the prima materia is said to come from Hades, or it can be experienced there, for Hades is a black hole without an outlet.**

**Under certain conditions living people can descend into Hades, but it does not agree with them.**

**One must really be dead to go there, for it is the dark land where the dead are imprisoned; and this is a place from which this marvellous substance comes.**

**IV. On another side we find a category of definitions where the prima materia is not really a substance but rather a substance which contains an agent.**

**That is, it has a force or other kind of substance in itself.**

**The prima materia, therefore, is said to arise from the centre.**

**To put it more simply: the prima materia can be won from the centre of a stone or substance, but then it is no longer designated as a substance but as an agent.**

**It is said, for instance, to be extracted as a round being, a sphere or as a "round fish from our sea".**

**A living being, therefore, from the great sea of the unconscious.**

**So apparently there is a centre or active. power, in the unconscious, not simply the unconscious but an agent in the unconscious, a special centre which is particularly important.**

**V. This centre or activity is understood, on the one hand, as having been created by God, and on the other as an "increatum"; that is, as something noncreated, "radix ip sius" (root of itself),**
**autonomous and eternal.**

**VI. The prima materia is "aeterna", "incorruptibilis", "incremabilis" (incombustible) , "perpetua" and "permanens".**

**It is spoken of as if it were a sort of hypostatic substance, if one may use such a term, which is of an eternal nature and not under the laws of time and change.**

**This does not refer to the prima materia in its material form, of course, for it is the substance which is changed and transformed by the alchemistic process, but it refers to the centre of the prima**
**materia.**

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**ch is unchanging, eternal, and somehow outside space and time.**

**VII. Therefore the prima materia is called "monad", "ens reale" and "forma interna", that is, it is the inner form which gives things their existence, and is, therefore, the cause of all existence.**

**It is "principium individuatonis" (the principle of individuation) for there is only individual existence, that is all we can distinguish, and we cannot assert that anything exists which we are unable to distinguish.**

**So the prima materia is called the "genius generativus" (the creating genius), and is also personified as the "filius macrocosmi" (the son of the universe).**

**VIII. It follows as a matter of course, after all we have heard, that the alchemists should call the prima materia a "divine mystery, given by God."**

**IX. And this being has body, soul and spirit, and is, therefore, the principle of life itself, as well as the principle of individuation.**
**Its nature is spiritual, it cannot be seen, and it contains an invisible image.**

**X. But it is "veritas invisibilis, mente sola percepta" (the invisible truth, only perceived by the mind) and "fons immortalitatis" (an immortal fountain).**

**XI. As I said before, human designations are also used for the prima materia. It is called "virgo" (virgin) , or "rex " (king), or is represented as both together in a hermaphroditic or androgynous being.**

**The insistence of the alchemists on the bi-sexual quality of the prima materia emphasises again the idea of the union of the opposites.**

**This means that all the paradoxes, which split and tear the world apart, are united in this being; they must be united or it would not be eternal.**

**By virtue of its eternity it contains no conflicts, tension or irreconciled opposites, and therefore it can no longer be changed.**

**It is because of this that the alchemists say that once their "stone" is established it can never be destroyed.**

**Therefore it can only be produced once in a human life, not repeatedly, because it is eternal.**

**The alchemists also called it "spiritus Dei in scintilla" (the spirit of God in the spark), and it was thought to be not only in man but also in nature, in everything which had an individual form, in every stone, plant and animal.**

**They also speak of this being as "contrafactus Christi" (an imitation of Christ) and as " filius macrocosmi" (son of the universe).**

**As such it is really God, and the alchemists make the following distinction:**

**The Christian God is a Trinity consisting of three persons, (God the Father, Son and Holy Ghost) and of one nature (see upper diagram on p. 222); whereas their "filius macrocosm" is er diagram p. 222), but consisting of one person and three natures it, or, expressed in more alchemistic language, salt, sulphur and**

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**quicksilver).**

**The "filius macrocosmi", therefore, is the exact opposite of the 117 Christian God.**

**For psychological reasons, we must expect the most powerful of all human ideas: God (represented in Christianity as a threefold personality) to have a corresponding opposite, a mirror image, so to speak, reflecting the other side.**

**If not, God would be entirely one-sided.**

**And indeed such reflections are to be found in Christianity itself in the tricephalous quality of the devil.**

**Dante; for instance, describes the devil as having three heads.**

**We read in the thirty-fourth canto of the Inferno: "Oh what a sight! How passing strange it seemed, when I did spy up on his head three faces: one in front of hue vermillion, the other two with this, midway each shoulder joined and at the crest . . . "**

**The "filius macrocosmi" of alchemy, however, is no devil, but a kind of natural being, and the alchemists apply the following passage in Isaiah to this filius:**

**"For he shall grow up before him as a tender plant, and as a root out of a dry ground: he hath no form nor comeliness; and when we shall see him, there is no beauty that we should desire him.**

**He is despised and rejected of men; a man of sorrows, and acquainted with grief: and we hid as it were our faces from him; he was despised, and we esteemed him not."**

**This is the "materia vilis".**

**"Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted."**

**This is the rejected.**

**"But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was up on him: and with his stripes we are healed."**

**The alchemists brought this prophecy to pass literally, for they understood the whole process as torture, as a kind of purgatory, in which the prima materia was tormented, punished and burnt on the fire in order that the "medicina catholica" (universal medicine) might be produced.**

**~Carl Jung, ETH, Pages 215-223.**

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Johfra Bosschart - The Son of the Snakes

## Carl Jung on the “Prima Materia” and the “Serpent.”

**The passage runs:**

**"Jesus saith, (Ye ask? who are those) that draw us (to the kingdom, if) the kingdom is in Heaven? . . . . the fowls of the air, and all beasts that are under the earth or up on the earth, and the fishes of the sea, (these are they which draw) you, and the kingdom of Heaven is within you; and whoever shall know himself shall find it. (Strive therefore?) to know yourselves , and ye shall be aware that ye are the-sons of the (almighty?) Father; (and) ye shall know that ye are in (the city of God), and ye are (the city?)."**

**You see the way in which Grenfell and Hunt reconstructed the text, and it is of course not quite certain that this is absolutely correct, but at all events it is not far out. Had this saying been included in the New Testament it would have brought in the good pious animals which are missing from its pages, and would have been an enrichment to the passage where Christ speaks of the growth of the lilies of the field.**

**In the Oxyrhynchus papyrus it is the beasts, the fowls of the air and the fishes of the sea; and alchemistic literature, it is the birds and the fishes. It is very strange**

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**that it should be an English clergyman, George Ripley, who wrote this and how he came on it is beyond our knowledge.**

**You may think that it is rather far-fetched to comp are these two passages with each other, but you will see later that the alchemists had such a high opinion of their miraculous substance, the prima materia, that we are not beside the point in putting the saying of an alchemist, in a sense, next to a saying of Christ, for the ideas of alchemy are not far from those of Christ.**

**These are philosophical definitions of the prima materia which are very characteristic. In one treatise, for instance, it is called "unum" (the One). This is an expression which is always used of God, so the prima materia in this passage must directly coincide with the Deity.**

**And it is als o called "unica res" (unique thing), "omnes res" (all things), "monas" (the monad), or "Ens reale" (the real being); and all these are expressions which are also used for the Deity in philosophical language.**

**It is also said to contain all the mysteries "in virtue et in actu" (in potentiality and in actuality). It is in fact the secret of secrets, the unrecognisable efficacy which contains, so to speak, all the secrets of the world.**

**On the same page of the Musaeum Hermeticum it is called the "chameleon", a peculiar definition but to the point, because the prima materia has many colours and always a different one.**

**You see what peculiar symbolism is used to express the prima materia; but, as it is the mystery which carries the whole world and which brings everything to pass, it must be the primal cause, and, according to the old definition, the Deity is the primal cause.**

**We find a thoroughly philosophical formulation in a very old treatise, which was probably originally Arabic and in consequence goes back to Alexandrian ideas.**

**This is the so-called "Treatise of Aristotle", a treatise written in the form of a letter from Aristotle to Alexander [the real Aristotle was the teacher of King Alexander) .**

**But of course it was not written by the real Aristotle, the name is a pseudonym used to give added weight to the text.**

**We find the following peculiar sentence in this treatise:**

**"The serpent . . . as a quas- hypostasized matter forms itself, through illusion, as immersed in the water."**

**The meaning of this is:**

**the serpent is the hypostatic, underlying materia (the essence of matter), which sinks into the water, or is as it were in the water, and, through illusion, it deceives the senses.**

**The sentence indicates that this serpent was enclosed in fluid matter, that is, in the water or the solution which the alchemists had in their flasks or retorts, and that it appeared to them there, as if through illusion or hallucination.**

**:hat the alchemists naturally stared with the utmost curiosity at their cooking vessels and saw most peculiar things in them.**

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**They describe the visions, which they saw in their retorts, in very peculiar ways.**

**Some saw numbers of snakes or other reptiles, others human figures (the old Hermes, for instance, sitting reading) , and others again say that they saw the creation of the world, the dry being separated from the waters, the clouds rising from the sea, and the mountain rearing its head above the primeval waters.**

**All these images were projections of inner processes which the alchemists saw in their retorts, and it is to this that Pseudo-Aristotle refers.**

**A philosopher in another treatise says that it is a characteristic of the prima materia "to seek the higher and strive to separate itself from the lower."**

**Evidently it has in itself the power of ascending, and apparently one need only put it in a retort in order to give it back its natural trend.**

**It is imprisoned in matter and, if freed, it ascends at once.**

**But, the author adds: "one must be careful to protect oneself from its evil intention", for this substance was also known to be dangerous and evil, as we have heard before. It was said to contain demons and other dangerous, poisonous forces, which, in some peculiar invisible way, could have a poisonous effect.**

**In the same treatise, the Lib er Quartorum, we read:**

**"The thing from which all things come, is the invisible and immovable God."**

**This thing, the first thing from which everything originated, is the prima materia, and in a way it is the visibility and changeableness of a God who is in himself invisible and unchangeable.**

**The idea of an immovable God goes back to the real Aristotle. The "Liber Quartorum" is an ancient text (there is an Arabic manuscript still in existence), and it undoubtedly goes back, through the Sabians, the philosophic school which flourished in Bagdad till the eleventh century, to the ideas of the old Alexandrian philosophers.**

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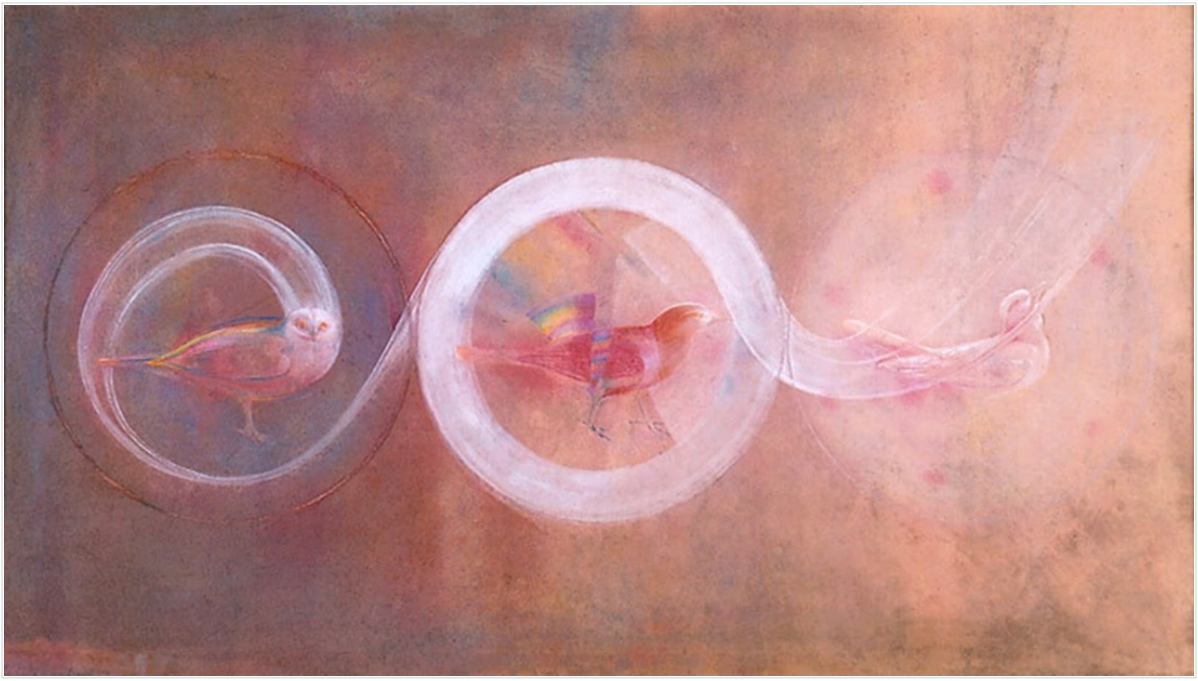

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***Heroes have snake's eyes (Nordic: ormr i auga ), are half man half serpent (Kekrops, Erechtheus) , have snake-souls and snake's skin; the medicine-man can change into all sorts of animals.*** **~Carl Jung; Letters Vol. 1; Pages 363-365.**

***The snake touches on the deepest instincts of man, so that from time immemorial one thought it to be in possession of great secrets.*** **~Carl Jung, Children's Dream Seminar, Pages 248-251.**

## Jung on the snake as earth demon, as savior, and as time.

***I turn now to one last aspect of the snake, actually already contained in the preceding one: the snake as a time symbol. It is the snake that is Chronos, Greek for time. It is the ring of coming into being, the (one and all).***

**"All cults and mysteries serve it. As Oceanos or Jordan it is the humid substance, and nothing in the world—immortal or mortal—can exist without it. Everything is subject to it, and it itself is good, and, just as in the horn of the oneohorned bull (Moses), it embraces the beauty of all other things . . .like the river rising in Eden and dividing itself into four origins."**

**Simon Magus, however, says: "And it is always one and the same, that which is living in us, that which lives and is dead, and which is awake and asleep, and is young and old. When it changes, the latter is the former, and again the former, when it changes, is the latter."**

**Meister Eckhart calls this "the river flown into itself."**
**Christ was also interpreted in this sense as the great ecclesiastical year; he was the Zodiacal snake, whose pictures represent the twelve apostles.**
**The Indian god of creation Prajapati, too, is the world year.**
**The idea that the snake represents time, the coming into being, and the durée créatrice is probably connected with the fact that it sheds its skin.**
**e primitives interpret this as a reincarnation, and infer the snake's**

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**immortality from this.**
**We have also heard that Philo regarded it as immortal.**
**So that is probably also the reason why it is in possession of the herb of immortality.**
**In Mithraism one has also found the figure of a god with a lion head, on whom a snake winds upward, laying its head upon his.**

**He is the god Aion or Zervan, the god of eternal duration.**
**Similarly, in Kundalini yoga the snake, climbing up the spine and touching the various chakras in a temporal development, stands for the vital force by which man is simultaneously put into the course of time.**
**It stands for nature in contrast to the spirit, yet at the same time it is the principle leading to the lapis, to perfection beyond nature.**

**It is quite impossible to bring some order into the whole wealth of this material, and still harder to interpret the meaning and the real essence of the snake as a symbol.**
**When I stressed three main aspects—the snake as earth demon, as savior, and as time symbol—this was just an attempt to organize the many aspects.**
**When the snake appears in a dream, you basically have to take into account all three aspects.**

**Its eyes sparkling like diamonds could be an indication that the snake does after all possess the diamond, the lapis, carrying it in its head, whereby it would not only have the pure, negative instinctual characteristic, but also, as seems to be indicated, the possibility of higher consciousness.**

**The glowing eyes are easy to explain. As has often been said, the snake is connected with the secret fire; it carries within itself the punctum igneitatis of self-destruction; it is also in connection with the fiery lion.**

**Mercury is the kyllenian fire, and many dragons in mythology are fire-spitting monsters; all of this has to do with the fact that it dwells in the depths of the earth, psychologically speaking, that it has to do with the sphere of emotional outbreaks, with the drives.**

**By the way, the motif of the snake's eyes is sometimes accentuated in other contexts, too.**
**You may remember the vision of St. Ignatius, from the lecture at the beginning of this summer, to whom a snake with many eyes appeared after rigorous ascetic exercises.**
**He says that a certain something appeared to him, beautiful and great, greatly comforting him.**

**Sometimes it would have been a snake full of sparkling eyes, although it was not eyes.**
**Later he interprets this as a vision of the devil, and wards it off.**
**Argus, too, is such a dragon figure with innumerable eyes.**

**This multiplicity of eyes may be connected with the multiplicity of subliminal perceptions: man is, so to speak, more clear-sighted in the unconscious than in the conscious, and, above all, sees into many more directions simultaneously.**

**Hence the snake's power of prediction, also bestowing the gift to understand birds' voices.**
**The last remaining statement of the dream says: "the snake that wants to bite me."**
**Later he interprets this as a vision of the devil, and wards it off.**
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**all, sees into many more directions simultaneously.**

**Hence the snake's power of prediction, also bestowing the gift to understand birds' voices.**
**The last remaining statement of the dream says: "the snake that wants to bite me."**
**It is questionable if this is so objectively.**
**In any case the child supposes this, because she is frightened.**
**Because she flees the snake, the latter chases her, for it just wants to get near her.**
**Obviously, it wants to unite with her in one form or another, and chases her as far as into her bedroom, that is, into her most intimate living space.**
**The girl rejects it, however, being frightened by its instinctual, negative, demonic aspect.**

**Incidentally, in many Asian fairy tales we find the motif that girls transform themselves into snakes at night, or, conversely, that snakes walk as girls, or one sees how at night snakes glide into a girl's mouth.**

**This is interpreted as possession by a demon.**

**So we might assume that the dreamer has a conscious attitude that cannot accept this power the snake stands for, a so-called Christian attitude, which, of course, can only be the result of the milieu; or else a too orderly, well-behaved, rational scope of consciousness, which naturally provokes, attracts, and at the same time rejects the snake as its counterpart.**

**The girl being young, the snake might well rather stand for temptations of a worldly nature, that is, for life and "the lord of this world," whom the snake after all represents.**

**If she cannot accept it, the snake will probably poison her and create a flood, that is, an inundation of her consciousness with unconscious images.**

**For the rest, it can be said of the problem that the child faces a rather common situation, which makes a solution more likely.**

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**The snake is a symbol of the creative unconscious.**

***Taking it in its deepest sense, the shadow is the invisible saurian tail that man still drags behind him. Carefully amputated, it becomes the healing serpent of the mysteries. Only monkeys parade with it.***
**~Carl Jung; The Integration of the Personality.**

***The idea of transformation and renewal by means of the serpent is a well-substantiated archetype. It is [a] healing [symbol] .***
**~Carl Jung, CW 7, Par 184.**

***The anima also has affinities with animals, which symbolize her characteristics. Thus she can appear as a snake or a tiger or a bird.* ~ Carl Jung, CW 9i, para. 358.**

## *The Snake with many Eyes. -- vision of Ignatius Loyola*

***Ignatius dictated his visions later to his pupil Gonzales and I quote them from Philipp Funk's biography:***

***"While he lived in that hospital, it often happened that he perceived in the air close to him, a certain Something, bright and glowing, which was so exceedingly beautiful that he derived inwardly great***
***pleasure and abundant comfort from it. He was able to perceive no form, however, and so he did not know what it was or what it consisted of; but sometimes it appeared to him to take the shape***
***of a serpent which was full of shining eyes, although they were really not eyes. The sight of this vision filled him with the greatest delight, and the oftener it appeared the greater was the comfort***
***v it and when it disappeared from before his eyes he was sad."***

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***There is no interpretation in this vision and only a slight effort at explanation.***
***As a budding monk Ignatius would naturally have preferred another figure, a guardian angel, Christ or the Virgin Mary but awkwardly enough the actual vision was a snake, full of eyes, a vision which***
***was not at all orthodox.***

***There are Biblical analogies, the snake in paradise, for instance, but there the snake is interpreted as the devil.***
***Another snake is the healing snake of Moses.***
***Christ says:***
***"And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up". (St. John. III :14.)***

***We sometimes find the symbol of the serpent instead of Christ on the cross in the Middle Ages (and it appears in alchemy) but apparently Ignatius was not acquainted with this fact, or he would certainly***
***Have claimed the snake as Christ.***

***But we never hear that the Christ serpent was covered in shining eyes, this is something new, an individual image.***
***Such individual visions were, however, always made to fit into the dogma of the Church by hook or by crook.***
***We find the same thing in Niklaus von der Fliie, for these people had no idea that there were any inner contents outside the dogma.***
***We should fix our attention on the actual content of this vision.***

***Ignatius had seen a snake covered in shining eyes.***

***This is no isolated case, many of my patients have seen a similar image, it is an essential symbol for the lower part of the nervous system, for the sphere of the instincts.***

***This is the root from which the whole psychic life grows.***
***This is why the serpent is a symbol for healing, as is well known from the example of Aesculapius.***
***When man is ill he is severed from his instincts and part of the art of healing is to bring him back to them, so that he can grow on his own roots.***
***Consciousness and ideas, valuable as they are in themselves, cut us away from the essential roots of our being.***

***Ignatius had surely injured his health with penances and constant prayer, so the healing snake appears as a compensation in his vision, but he was not in a position to recognize this fact. ~Carl Jung, ETH Lectures, Pages 158-167.***

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Morris Graves, American Master

## Snake Symbolism

***If such a snake from the grave came into the house, the whole family moved out, because the spirit of the dead had taken possession of the house (the same can also be found in certain primitive tribes!).***

***In their capacity as spirits of the dead, snakes were even publicly worshipped in Greece.***

***The snake that was worshipped in the Erechtheion on the Acropolis was considered to be the spirit of King Erechtheus or Erechthonios, who was buried there.***

***Usually the living spirit of the dead was fed by sacrificed food offered to it through burial holes.***

***The snake cult also had an apotropaic meaning, because snakes are animals that suddenly appear out of the darkness and, therefore, frighten people.***

***Moreover, man is incapable of establishing a rapport with them.***

***They are as enigmatic and frightening as the unconscious, so, since time immemorial, man has protected himself against them as he has done against the unconscious.***

***Primitives, for example, wear amulets on each joint, and their whole life is completely regulated by an immense number of practices governed by fear.***

***They live as if imprisoned within walls they have erected out of fear of their unconscious, for it might well play a sudden trick on them.***

***Snakes, and particularly red ones, are not only spirits of the dead, but can also represent emotional states, as you have heard in the paper.***

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***They stand for the heat of the soul, the fire of passion, and thus represent a more intense stage of development.*** **~Carl Jung, Children's Dreams Seminar, Pages 364-365.**

**"When the alchemist speaks of Mercurius, on the face of it he means quicksilver (mercury), but inwardly he means the world-creating spirit concealed or imprisoned in matter. The dragon is probably the oldest pictoral symbol in alchemy of which we have documentary evidence. It appears as the Ouroboros, the tail-eater, in the Codex Marcianus, which dates from the tenth or eleventh century, together with the legend 'the One, the All'. Time and again the alchemists reiterate that the opus proceeds from the one and leads back to the one, that it is a sort of circle like a dragon biting its own tail. For this reason the opus was often called circulare (circular) or else rota (the wheel). Mercurius stands at the beginning and end of the work: he is the prima materia, the caput corvi, the nigredo; as dragon he devours himself and as dragon he dies, to rise again in the lapis. He is the play of colours in the cauda pavonis and the division into the four elements. He is the hermaphrodite that was in the beginning, that splits into the classical brother-sister duality and is reunited in the coniunctio, to appear once again at the end in the radiant form of the lumen novum, the stone. He is metallic yet liquid, matter yet spirit, cold yet fiery, poison and yet healing draught - a symbol uniting all the opposites." — C.G. Jung, *Psychology and Alchemy***

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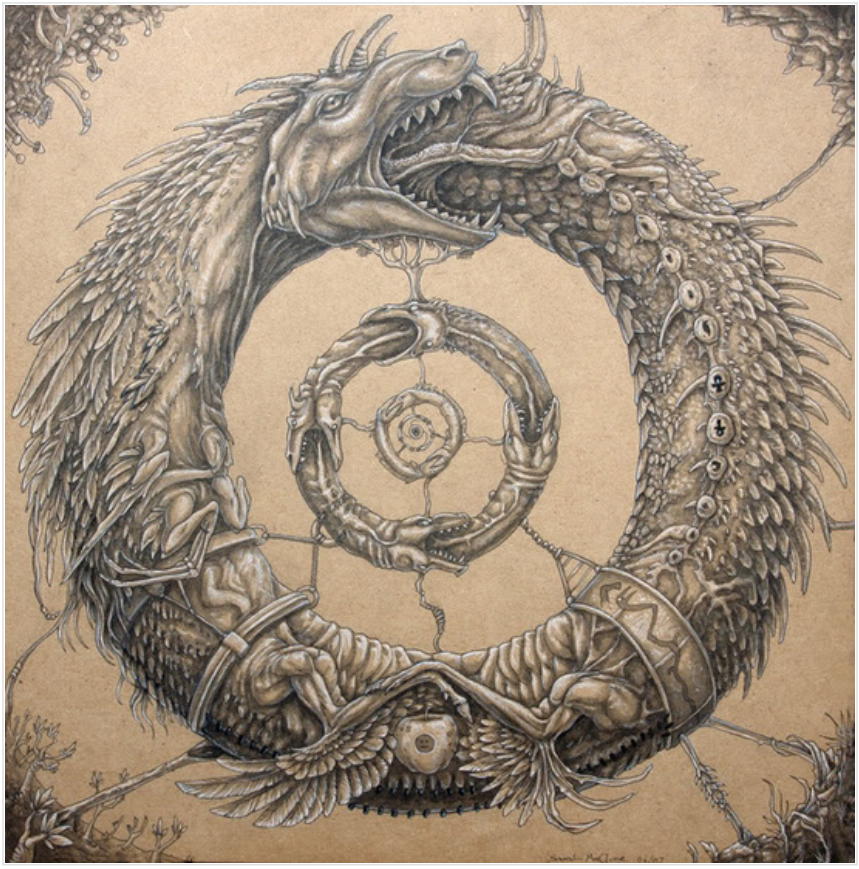

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**"In the image of the uroboros (the serpent swallowing its own tail) lies the thought of devouring oneself and turning oneself into a circulatory process... The uroboros is a dramatic symbol for the integration and assimilation of the opposite, i.e., of the shadow...it is said of the uroboros that he slays himself and brings himself to life, fertilizes himself and gives birth to himself." ~Carl Jung; Mysterium Coniunctionis**

**Phantasy pictures are the way of the snake and we must follow that way in every turn that it takes and that way is a spiral and very seldom leads anywhere direct.**

## The Serpent,

**in the simultaneous presence of all time,
is one of the symbols of Wisdom and all of
Wisdom's qualities of healing, renewal and regeneration.**

**The aspect or power of the snake to shed it's own skin
could easily be a reminder of our inherent
power to become menders of our ways on
our spiritual paths or quests for Peace.**

**The Serpent crawling across the Earth with
the face of Humility and the ability of
swallowing it's own tail becomes another
circular symbol of Wisdom as Wholeness or Infinity.**

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**"Let us live every moment daily**

**applying our hearts to Wisdom."**
**Aurora 2014**

**"The serpent represents the libido that you introvert.**
**Through introversion is fertilized by God inspired, created and regenerated."**
**--Carl Gustav Jung-libido, symbols and transformations (p. 331)**

**“Even the enlightened person remains what he is, and is never more than his own limited ego before the One who dwells within him, whose form has no knowable boundaries, who encompasses him on all sides, fathomless as the abysms of the earth and vast as the sky” ~Carl Jung, Book of Job, Para. 758.**

**Aniela Jaffe says: "It is the answer the Delphic Oracle gave the Lacedemonians when they were planning a war against Athens" (1979: 136).**
**In a letter of November 19, 1960, Jung explains the inscription:**
**By the way, you seek the enigmatic oracle Vocatus atque non vocatus deus aderit in vain in Delphi: it is cut in stone over the door of my house in Kusnacht near Zurich and otherwise found in Erasmus's collection of Adagia (XVIth cent.).**
**[Jung had acquired a copy of the 1563 edition of Erasmus's Collectaneas adagiorum, a compilation of analects from classical authors, when he was 19 years old.]**
**It is a Delphic oracle though. It says: yes, the god will be on the spot, but in what form and to what purpose?**
**I have put the inscription there to remind my patients and myself: Timor dei initium sapiente ["The fear of the Lord is the beginning of wisdom."]**
**Here another not less important road begins, not the approach to "Christianity" but to God himself and this seems to be the ultimate question. (1975: 611)**

http://jungcurrents.com/the-unknown-visitor-vocatus-atque-non-vocatus-deus-aderit/

**The serpent is the earthly essence of man of which he is not conscious.**
**Its character changes according to peoples and lands, since it is the mystery that flows to him from the nourishing earth-mother.**
**The earthly (numen loci) separates forethinking and pleasure in man, but not in itself.**
**The serpent has the weight of the earth in itself but also its changeability and germination from which everything that becomes emerges. ~Carl Jung, The Red Book, Page 247.**

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**It is as if I stood alone on a high mountain with stiff outstretched arms.**
**The serpent squeezes my body in its terrible coils and the blood streams from my body; spilling down the mountainside.**
**Salome bends down to my feet and wraps her black hair round them.**
**She lies thus for a long time.**
**Then she cries, "I see light!" Truly; she sees, her eyes are open.**
**The serpent falls from my body and lies languidly on the ground.**
**I stride over it and kneel at the feet of the prophet, whose form shines like a flame. ~Carl Jung; The Red Book**

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## The Serpent or Dragon

**"The serpent or dragon, a title applied to all initiates of the Mysteries, who thus acknowledge Nature as their mortal mother and wisdom in the form of the serpent or dragon as their immortal Father. Confusion of the dragon and serpent with the powers of evil has resulted as an inevitable consequence from misinterpretation of the early chapters of Genesis.**

**The tree has been accepted as symbolic of the Microcosm, that is, man. According to the esoteric doctrine, man first exists potentially within the body of the world-tree and later blossoms forth into objective manifestation upon its branches. According to an early Greek Mystery myth, the god Zeus (Jehovah) fabricated the third race of men from ash trees. The serpent (Samael) so often shown wound around the trunk of the tree usually signifies the mind--the power of thought--and is the eternal tempter or urge which leads all rational creatures to the ultimate discovery of reality and thus overthrows the rule of the gods. The serpent hidden in the foliage of the universal tree represents the cosmic mind; and in the human tree, the individualized intellect. By another interpretation, equally significant, the serpent tempter represents the intellectual principle. This is evident from the words of Jesus in the New Testament, "be ye wise as serpents." The intellectual principle leads to the experience of conscious self-responsibility. This is exile from the Edenic garden of innocence, spiritual infancy.**

**The serpent is the symbol and prototype of the Universal Savior, who redeems the worlds by giving creation the knowledge of itself and the realization of good and evil."**
**--Manly P. Hall**

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***"More especially the threat to one's inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious." ~Carl Jung, CW 9i, paragraph 282.***

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**The wealth of the soul exists in images He who possesses the image of the world, possesses half the world, even if his humanity is poor and owns nothing But hunger makes the soul into a beast that devours the unbearable and is poisoned by it. My friends, it is wise to nourish the soul, otherwise you will breed dragons and devils in your heart. ~Carl Jung, Red Book, Pages 231-232**

**The Kundalini serpent is, however, also a Devi-Kundalini, a chain of glittering lights, the "world bewilderer."**

**By creating confusion she produces the world of consciousness, the veil of Maya.**
**It is the anima, the Devi-Sakti, which has conceived the world. (This is, of course, a view which corresponds to male psychology. Seen from the woman's point of view the animus devises the world.)**

**Siva emanates Shakti. Shakti begets Maya.**
**Maya is desire and thereby error: she is the fire of error.**
**The desiring consciousness confronts the purely contemplative consciousness.**
**The [illegible] of this emanation can take place horizontally as well as vertically.**
**first case the earlier-mentioned mandalas appear.**

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**Maya is there depicted as a glowing circle of fire (honeycomb blaze).**
**In the second case one finds portrayals in which are indicated the darkness and confusion below and the pure power and light above.**
**This vertical arrangement of levels of consciousness in the image of worship corresponds to the teaching of the different cakras in the human body.**
**In the oldest Upanishads the heart (four ventricles!) is the seat of the soul or of knowledge, of waking consciousness.**
**It is the root of all limbs and the seat of prana, the breath of life. Prana is vaju. Vaju comes from muladhara, the root support.**
**The Hangsa Upanishads teach: in the heart region there is an eight-leafed lotus.**
**The eight leaves correspond to the compass and portray both moral and psychic states.**
**At the center lives Vairagya, passionlessness, disinterest, and detachment (cf. Meister Eckhart). ~The Psychology of Kundalini Yoga, Appendix 1, Pages 74-75.**

http://worldtracker.org/media/library/Metaphysics%20%26%20Spirituality/Carl%20Gustav%20Jung%20THE%20PSYCHOLOGY%20OF%20KUNDALINI%20YOGA.pdf

**The serpent is the Spirit.**
http://www.templeofbabalon.com/texts/philosophy_2_01.asp

**Originally the serpent was primarily the image of a person's divine and immortal Spirit, but it could also be seen to signify any kind of spirit in a general sense. The reason for this was the belief that serpents came up from the Underworld, which was a mysterious place presided over by the Goddess deep within the Earth. In those days the Goddess alone ruled Sky and Earth and Underworld. It was in this place of the Underworld that souls, spirits and shades resided. Not only did the serpent seem to dwell in the Underworld, but it was also thought that serpents, like spirits, were very long lived, if not in fact immortal. It was thought that instead , they shed their old skin. The serpents were thereby periodically in and extended life. It seemed to the ancients as though serpents and**

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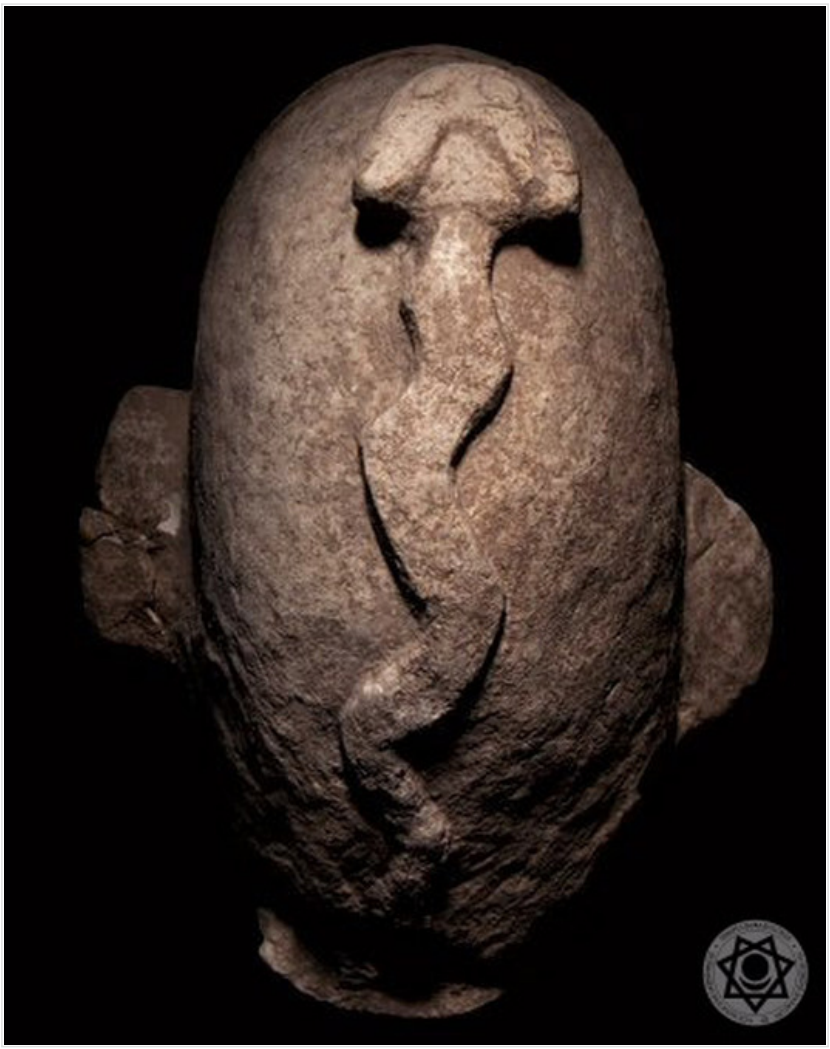
**snakes had magical powers of regeneration. In addition to their powers of regeneration, the pupils of their eyes were vertical slits which gave rise to the belief that they, like cats, could see into the otherworldly places of the spirits. To the Ancients, snakes were denizens of the land of spirits and undying creatures of the Underworld with special powers. They were true messengers from the Underworld.**

**So it is no surprise now that we find serpents on the walls of the most ancient temples, since they are places for spirit in all its forms to manifest. On the household walls of Roman families we find the Lararium, which depicted the guardian spirits of the family. A snake would often appear under the central Lar, the founding ancestor of the family. This snake here first represents the continuous line of ancestor shades in the family going back to the original ancestor, who is pictured as the central Lar.**

**Secondly it is the living genius of the family bloodline itself, personified as a spirit. In other examples, one finds the Ouroboros, or snake biting its own tail. This was simply an image of the eternal birth, death and rebirth of the Spirit in manifest bodies. The image of the Priestess holding a serpent, which shows that she is a liminal gateway for spirits, as shall be explained in more detail in later chapters. In many instances throughout history the Ophidians do not anthropomorphize their Goddess, the Great Liberating Mother who has gone under many, many names. Rather, we prefer to instead show an image of a serpent or Cobra alone, or a Priestess holding serpents.**



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**d into the Tigris-Euphrates region and then into Anatolia. They were r animal totem was the serpent. The word Nes is associated with the**

**rulers of the Nile. In ancient Egypt Nesu biti referred to the ruler of a united Upper and Lower Nile.**

**It is thought that the Hittites introduced iron work to Anatolia, but the term "Hittite" is an anachronism. They called themselves Nes, or Nus (Nuzi), and their language was called Nesli. They were Afro-Asiatic metal workers and the root of their original name is NS, a symbol for the serpent.**

**Abraham interacted with the Hittite clans of Het who are listed in Genesis 10. HT is the Hebrew and Arabic root for copper - nahas-het. Nahash means serpent. As an adjective it means shining bright, like burnished copper. The clans of HeT were Bronze Age copper smiths who ranged from Timnah to Anatolia. The serpent image was sacred for them, just as it was for Moses and the people of Israel in the wilderness.**
**http://biblicalanthropology.blogspot.com/2014/02/gobekli-tepes-t-shaped-pillars.html**

VII. Serpent - Tree of life connections

One of the most important discoveries at Göbekli Tepe is a small seal that depicts the Serpent - Tree of life connection, also found in the Sumerian tablets.

Above: The Göbekli Tepe "seal"

***THE PRIMORDIAL SEVEN, THE FIRST SEVEN BREATHS OF THE DRAGON OF WISDOM, PRODUCE IN THEIR TURN FROM THEIR HOLY CIRCUMGYRATING BREATHS THE FIERY WHIRLWIND.***

## *The Stanzas of Dzyan*, Blavatsky

**Out of the whirlwind spoke the voice that ignites, that sounds like no voice ever heard. It is, instead, a flame that swirls down out of yawning darkness and scorches the flanks of the trembling world. Amongst the clouds gathered in storm, its fiery curves are sometimes glimpsed and the scraping of its taloned feet echo up the blackened caverns leading to the**

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**e are aspects of its voice . . . extensions of its flaming breath. They**

**shine like glittering scales spiralling through the atmosphere. They project forth in the wake of that thunderous tone which issues from the depths of the very source of sound, from the primordial throat which opens out to another world. Thus it is that dragons float at the edge of the universe and near the apertures leading to unknown but frightening realms. Their fiery breath resounds and their reptilian form expands and contracts into myriad shapes described in thousands of stories the world over. But their exact nature remains a mystery and, despite their legendary reputation, for many persons they have never existed.**

**It has been held that the dragon, "while sacred and to be worshipped, has within himself something still more of the divine nature of which it is better to remain in ignorance". Something double-edged is suggested here, and the question of the existence of the dragon deepens to become one of how to approach the Divine without being incinerated by its lower emanations. This question is further complicated by the widespread notion that the dragon represents the animal adversary who is the primordial enemy, the symbolic figure of a monstrous involvement with the things of the earth-earthy and of the devil himself. The killing of the dragon has come to signify for many the victory of light over that darkness which may be seen as man's own evil nature. Examples of the dragon as enemy are so numerous in European traditions that it is difficult to avoid the impression of there having been intense and, perhaps, even deliberate diffusion of the idea in the area for a long time. The dragon of *The Faerie Queen* infested Ludd's dominion and made every heath in England resound with shrieks on May Day eve, while that of St. Samson lay hidden in a cavern in Wales, destroying two districts with its venom before the Christian hero threw it into the sea. Other dragon slayers of Christendom are St. Philip, St. Martha, St. Florent, St. Cado, St. Mandet, St. Paul, St. Remain, St. Keyne, St. Michael, St. George, St. Margaret and St. Clement, to name a few. Indeed, the ranks that join the famous St. George are full and their exploits spanned vast areas from the Middle East to the North Sea.**

**The enemy was sometimes found elsewhere, such as the dread Aghasura sent by Kansa to devour Krishna and his followers. Aghasura looked like a mountain with an open cave for a mouth, but he lived in a land where 'dragon' and *naga* were names given to wise and holy men. That 'dragon' need not designate only what is evil is suggested in the etymology of the word, which comes from the Greek δρακων, meaning a dragon, a huge serpent or python. This word is closely related to the verb δρομαοι, which means 'to see clearly' and which explains why the dragon, though so often feared, was in the oldest traditions associated with prophecy and wisdom and made the guardian of temples. In fact, the dragon is a multi-levelled symbol related to the highest level of spirituality, the intermediary planes of phenomenal life and the lower inferior and telluric forces. It was enthroned and almost deified by the Manchu Chinese, Phoenicians and Saxons, who saw the dragon as a grand intermediary between heaven and earth. The common winged dragon which combines the elements of bird and serpent, spirit and matter, is well exemplified by Quetzalcoatl, who brought all that is beneficent to the Nahuatl people of Mexico. The Chinese perceived a link between it as the Upper Waters and the earth and said that "the Earth joins up with the Dragon" when it rained.**

**We are warned elsewhere, however, that "Terrible are the gods when they manifest themselves . . . those gods whom men call Dragons." 'Dragon' in this sense is said to have a septenary meaning which surpasses, in its highest interpretation, any notion of wisdom born of this world. It indicates, instead, a subtle notion of transmission, like the manifesting breaths or like the changes in the Dragon book, *I Ching*, which was called *The Classic of the Chameleon*. The Chinese taught that because a dragon in the water covers himself with five colours he is a god. He can become small like the silkworm or large enough to be hidden in the world. He may ascend at will to the clouds or descend into a well, but his transformations are**

**ace and therefore he is a god. The Gnostics took a more definite line**

**·sal Dragon as *Katholikos Ophis* ('the way through things') and**

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**relating this to the concepts of chaos and dissolution. The idea of transformation does seem to suggest dissolution but it was also the inspiration for the much less philosophical notion that dragons take on a variety of surprising shapes because they are so notoriously promiscuous. This in itself could bear deeper analysis, but for the present one might merely point out that in the Old Testament the dragon's place was likened to 'the shadow of death' and in addition to promiscuity he was believed to bring about desolation and destruction. This is a sort of dissolution, perhaps, but not exactly what the Gnostics had in mind. Nor does this represent the perspective of the alchemists, who spoke of volatile and fixed elements as winged and wingless dragons.**

**The divine power of change and transformation was sometimes illustrated by the Chinese as two contending dragons (*Lung* and *Mang*) which face each other and represent the yin/yang dual forces. They are the union of heaven and earth, the emperor and empress of divine potentiality. A single dragon may combine these forces when its coils extend around the elliptic pole. The axial point of this motion is the centre referred to in the art of Tai Chi, which is in effect a circular compendium of the yin and yang. In this case, the dragon is itself the pole around which it moves. The amalgam of dual powers in the single dragon is also reflected in its masculine (goat, ram, horned bull) and feminine (lizard, crocodile, dolphin) parts which combine hot and cold-blooded elements. Like the Goat-Fish and *Makara* of the ancients, the fusion symbolizes Agni in the waters, a sign of manifest power adopted through the ages by imperial heads of state. Just as the five-clawed dragon was the emblem of the emperor of China, so the red dragon was the sovereign insignia of Wales, and dragon standards were carried by Romans, Persians, Parthians and Scythians. With the latter three peoples they were figures borne *in relievo* which were so realistic that they deceived the enemy who took them for real dragons. The sense of power and destiny exhibited by ancient rulers must have derived much of its conviction from the notion of their being an instrument of divine will. In the case of King Arthur, who wore a dragon helmet, this was surely linked up with his magician-mentor Merlin, who was called by some a red dragon. All the Teutonic tribes carried effigies, banners and shields with dragons, and the Norse Berserkers named their boats after them, adorning the wooden prows with their terrible visages. In Celtic chivalry the word 'dragon' came to mean 'chief or 'pendragon', a sort of dictator created in times of danger, and the later dragoons were so named because they were armed with fire-spouting muskets that bore the head of a dragon wrought upon their muzzle.**

**The power associated with the dragon is in all these worldly instances linked with awe and fear. If it is true, as one writer suggests, that "the dragon has haunted the childhood of the human race from time immemorial with its serpent form, its magic jewel and its power to suggest that there is an immortal self in all things", why should there be fear? Why should the Chinese use dragon cannons to terrify the Mongols and the Norwegians set them to guard the gables of their stave churches? How do these applications of its power link up with the notion that the dragon is the animating principle of every place, the genii-loci of trees, rocks, pools and mountains? To sit on the dragon throne, carry the banner and command the guns, implies a mastery of this animating power which could be paralleled by the concept of self-mastery. Jung called the dragon a mother-image (the great unconscious) and pointed to the fear of being drawn back into it. He equated this with man's repugnance towards incest and the individual's fear of committing it. Whether this is the basis for universal abhorrence of incest is difficult to decide, but there certainly is a deep-seated fear in all men of losing the thread of rational self-consciousness which we sense prevents us from falling back into a primordial flood of enormous and blind energies. Linking myth with psychology, one can see a relationship between this fear of the unconscious and the idea that the dragon represents that which devours itself. This is more than merely emblematic of a cycle. It has to do with the**

**e dragon, as Mercury, represents burning thirst or hunger and the**

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**atification. Put in a more metaphysical manner, the fiery eye of the**

**abyss sees only itself and it desires, then, to engulf and couple with itself. This is linked up with a description in the *Upanishads* that speaks of "the light of this fiery spirit [which] allows it to see" in which state it looks about hungrily. This activity is described as "glancing dartingly", which in Greek would be διρκισχαι, an expression of the term διρκμαοι spoken of earlier as a cognate of δρακων (or dragon). Such hunger is manifest in the so-called lust of the androgynous dragon coupling within itself and producing offspring which can only maintain their separate natures through a constant metamorphosis of their form. Looking at this in terms of a vast evolution leading towards individuation, one could equate this process with that of natural selection of forms from the Double One.**

**It is probable, in early times, when the arts were little known and mankind was but thinly scattered over the earth, that serpents, continuing undisturbed possessors of the forest, grew to amazing magnitude, and every other tribe of animals fell before them. It then might have happened that the serpents reigned tyrants of the district for centuries together. To animals of this kind, grown by time and rapacity to one hundred or one hundred and fifty feet long, the lion, the tiger, and even the elephant itself were but feeble opponents.**

***Encyclopedia of Arts and Sciences*, 1798**

**"The existence of the dragon", it is asserted, "cannot be proved or disproved in the usual manner of demonstration." Certainly this dictum would be shown by those who spend months on the banks of Loch Ness in Scotland, and there is also a wealth of testimony to the presence of dragons in ancient times. Aristotle, Strabo, Diodorus, Josephus and Herodotus all describe various gigantic reptilian monsters, and Pliny described twenty-four-foot dragons living on Mt. Nysa in India which were yellow, purple and azure blue! The most common descriptions of dragons in the Western world frequently include dreadful details about tributes of sacrifices made to them. Propertius in his Elegy tells of a typical old dragon who protected part of the Appian Way. Each year a virgin maiden was lowered down into his cavern to place the tribute in the dragon's gaping mouth. If she was chaste in truth, she was returned to her parents above who rejoiced, "We shall have a fruitful year!" Occasionally the person sent to the dragon was a chaste youth, but usually it was a maiden that had to be rescued, such as those in the many stories where the hero crosses the water to the land of death in order to release her from the monster's lair.**

**Just as *Apophis*, the dragon of darkness and chaos, was overcome each morning by the Egyptian sun god Ra, so numerous other solar heroes and gods became champions. They represent the forces of creation, light, activity and order. Because manifestation requires order, they act to put a limit upon action itself. The dragon, which is sometimes identified as female in this combat, represents the forces of chaos. Its activity is without limit and tends towards destruction and death. Its insatiable appetite and voracious lust are but objectified characteristics of what is really a subjective state. The job of imposing objective order upon this condition falls to the Michaels, the Herakleses and those, like Beowulf, who descended into the mare to do terrible battle with the fiendish mother of the monstrous Grendel whom he pierced with his sword at the dawn of day. The hero is then able to take the great treasure which the dragon has guarded, the golden fleece, or apples, or the jewel, the precious cosmic materials or the wisdom withheld within a carefully watched tree. Tracing the struggle back in time reveals the fact that during the earlier dynasties of ancient Egypt, *Set* and *Typhon* were symbols of life and power. It is with the Twentieth Dynasty that they come to epitomize evil and join the ranks of the evil 'serpents'. In the earliest world-cosmogonies there is no 'Evil Dragon'. It was with the Semites and the later Chaldeans that "the fathomless deep of Wisdom" becomes gross matter. Thus it is that *Ea* (of the Akkadians), who personified *Tiamat*, the Sea Serpent, and eventually into the much hated Satan**

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**The relationship between the solar god and the dragon is delicately balanced in the mythical characters of Apollo and Dionysos. While Apollo reigned during most of the year at Delphi, Dionysos was supreme as god of winter and death for three months. Each year during this time Apollo was absent and men sang *dithyrambs* and addressed themselves to the python god. The Corycian cave on Mt. Parnassos above Delphi was believed to be the lair of Python (*Typhon*) in early times, and it was there that the first Delphic Oracle was established. With the ascension of the cult of the sun god, Dionysos retreated from the world and was 'dead' for nine months of each year. He was, however, intimately linked with spring and rebirth, which was evident in the enactment of the Eleusinian Mysteries. As Python, he is the spirit of both death and fertility combined, and closely linked in myth to Deukalion's flood which was associated with Mt. Parnassos. Here, as in so many other places in the world, the great struggle between the watery primeval forces of chaos and the ordered universe of the solar god took place.**

**In the legend concerning St. George and the Cappadocian dragon, the latter had taken possession of a spring which was the only source of water for the inhabitants of the district. This provides a reflective twist to the more archetypal idea that the dragon must release the waters so that they can run off after the deluge. The fact that this dragon had to be appeased with the sacrifice of virginal youths and maidens would seem to reflect the central aspect of its character which opposes manifestation. In curbing the potential fertility of at least these victims, the dragon takes back into itself that which has not yet participated in the process of generation. Perhaps because of its approval of a chaste state, the dragon guardian of the Appian Way was willing to release the virgin tribute-bearers that were lowered into its cave. But generation does take place and the dragon's own child, the sun, becomes the dragon slayer without actually bringing about the death of the dragon at all. The sun (or son), as the mind, appoints itself to be the World Architect (*Visvakarman*) and sets about establishing the four cardinal points with a fifth point at the pole-star. All this is formed within the body of the dragon while its objectivized aspect is relegated to the outer walls of 'the Holy City', as often depicted in medieval illustrations. These are the 'dragon wads' that guarded the maidens within the fortress, and this is the great serpentine wall of China, with its awesome serrated spine coiling along the outer precincts of that Sacred Seat.**

**The Chinese dragon rolls about in the heavens a pearl of perfect wisdom, a jewel ball which emits darting flames along with thunder. A flash of lightning issues forth from the rolling sound and gives birth to the fertilizing rain. This flash is symbolic of the first stirrings of mind, of the wish-fulfilling jewel that the dragon swallows and spits forth as it rolls across the universe. With those stirrings there is a fall from subjectivity into objectivity, as in the case of the plumed dragon Quetzalcoatl, who suddenly saw his image in his brother Tezcatlipoca, whose name means 'smoking mirror'. Quetzalcoatl was so stunned by his material likeness that he fell into debauchery and death. His was the archetypal fall that prompted the Aztecs to state that "the hour of parturition is the hour of death". Those *Kumaras-Makaras* (Dragons) who refused to participate in creation are said to oppose (or combat) the *Demiurgos* (the Solar Creative Deity). In *The Secret Doctrine* these are depicted as the first mind-born who are subsequently cursed to be born as men and hurled down to earth. One might liken them to a third part of the stars making up the seven crowns of the great red dragon in St. John's apocalyptic vision which were seized by the dragon's tail and cast down. Thus the flashing jewel of mind will precipitate generation, not independently of the dragon, but rather in its substance. This is why it is held that the Dragon Progenitor is one which marries itself three times to its own reflection until the two aspects conceive themselves anew as their own child. This is also hinted at in the *Laws of Manu*, which teach that "the husband, after his wife has mbryo and is born again of her". Such enigmatic ideas could be the lay notions concerning the self-devouring nature of the dragon and,**

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**in their even more concretized expression, the fears connected with incest.**

**Hesiod wrote that in the beginning Chaos was born and then Earth and *Eros*. "*Eros* fertilized the lifeless mass of Chaos and infused it with love and life." *Eros* personifies the principle that the solar hero upholds and the combat that ensues can be seen as one between *Eros* and *Thanatos*. The hero has to 'kill' this dragon to release the material of cosmos. Chaos, however, not only preceded cosmos but still surrounds it as a living hermaphroditic creature, which is why the combat myth continues as one of recurring attacks upon the forces of order by the forces of dissolution. In human beings these two forces are always mingled and men strive, with sword in hand so to speak, to maintain a balance between them. The progeny of this ancient strife are numerous in their psychological manifestations, flaming forth as the loving and fearful tensions that exist between parents and offspring, men and women. At its heart the age-old combat is indeed a life or death situation, and few there are who rise up and assert their innate individual strength in direct combat with the dragon's flood. A realization of the danger of attempting to do this without the full knowledge of the dragon-guarded tree is evident in Shelley's lament to Adonais:**

***Why didst thou leave the trodden paths of men***
***Too soon, and with weak hands though mighty heart***
***Dare the unpastured dragon in his den?***
***Defenceless as thou wert, oh, where was then***
***Wisdom the mirrored shield, or scorn the spear?***

**In Cambodia each reservoir has a temple where its divinity is worshipped in dragon form. These are dragon reservoirs just as irrigation canals, wells and other waterways are thought to be their compassionate gifts. The theme of compassion linked with water is of central importance in Buddhist cultures. It is taught that the Buddha himself, in his incarnation previous to that in which he took on human guise, lived as a naga king. Upon reaching enlightenment as a human being, his first deed was to tame a fire-dragon by causing it to enter his alms-bowl. That an Enlightened Being is shown to have such familiarity with the dragon nature is but one of the very noticeable differences in attitudes marking Eastern and Western religious views. One recalls that Kansa tried to annihilate Krishna by luring him and his followers into the open mouth of the dragon Aghasura. Unlike the simple idea of an evil purveyor of death and destruction - one often finds in European mythology the swallowing dragon of hell depicted in Christian frescoes - Aghasura's open mouth appears to be a cave leading into a mountain. The Sanskrit word for mountain is *giri*, which is also the term for throat. Several related words reveal an interesting series of connections that indicate different levels of interpretation of the myth. *Giri-kuhara* is a 'mountain cave', while the root stem *gir* means 'to swallow', 'to call', 'voice', 'speech', 'word' and 'hymn' (as in *Gita*). *Giri-sa* is 'the dwelling of Shiva in the mountain', which suggests a place beyond the utterance of sound and beyond the action of swallowing and spewing forth. Even the Latin words 'jargon', 'gyrate' and 'gargoyle', which come from this root, suggest the warbling in the throat produced by vibrations emanating from a self-contained source. How much more can be symbolized by the dragon's open maw than merely the gaping doorway to hell. One may recall the Corycian cave near the summit of Mt. Parnassos where presided the first of the Delphic Oracles.**

**The infernal dragon of the lower world lies coiled at the South Pole where the evil winds blow. Here it is that the compassionate waters of life become fouled and mix with the debris of the "water-men, terrible and bad". The water becomes purified as it makes its way back towards the Mother's Heart (*Shambala*) and is filled with oracular powers wherever it springs**

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**way all life, but controlled, it is the infinite nourisher of the spirit as ater that is the chaos dragon's body is also the *soma*, milk, golden**

**treasure and nectar that the creator god must win for his world and for mankind. It is significant that Draco was once the pole-star and symbolized the guiding light that one might well relate to a creator god. The body of the Great Dragon constellation spreads over seven signs of the zodiac, and the period during which it was at the very centre of heaven is associated with the Old Dragon or the Great Flood. The mystery of this is profound, as it seems that the first great flood was astronomical and cosmical, while several others were terrestrial. Esoteric teachings indicate that the root dragon is the spiritual *Logos* of the constellations. Those who come to understand this are called Dragons or *Arhats* of the Four Truths of the Twenty-Eight Faculties. These numbers represent the sum total of knowledge obtainable in connection with this earth, the numbers relating the four genii of the cardinal points and the seven-headed dragon *Logos*.**

**BEHOLD, OH LANOO! THE RADIANT CHILD OF THE TWO, THE UNPARALLELED REFULGENT GLORY: BRIGHT SPACE SON OF DARK SPACE, WHICH EMERGES FROM THE DEPTHS OF THE GREAT DARK WATERS. IT IS OEAOHOO THE YOUNGER, THE * * * HE SHINES FORTH AS THE SON; HE IS THE BLAZING DIVINE DRAGON OF WISDOM.**

***The Stanzas of Dzyan***

***Oeaohoo* is the Incorporeal Man who contains the Divine Idea (the germ of all things). He is the generator of light and life, the *Logos* which contains the Seven Creative Hosts (the *Sephiroth*). He is also called the Son of the Mother of Time who is the goddess of the Great Bear. Thus he is Sevekh-Kronus, her Word-*Logos*, she being called the Living Word, In his desperate struggle with the dragons, Beowulf found in the mother of Grendel a much more formidable adversary than the son. In this very old Celtic myth Christian concepts of the devil have overlaid the association of the son with the treasure of wisdom and emphasized the terrifying nature of the chaotic dragon-mother. She is the Mare (sea) Hag and her foul breath poisons the waters just as the fetid vapours from numerous other dragons laid their victims helpless before their gnarled claws and dripping appetites. These are the putrefied waters of the South Pole, tainted with all the sins of the Third and Fourth Races and rising up through the gorge of Death, This polluted dragon-mother must become purified by the son. She is brought up from the shades of Hades like Persephone and once again merged with her virginal state in Demeter under the guidance of Dionysos or Python.**

**The Dragon constellation is the symbol of the Son and it resides between the immutable pole-star of the Father and mutable matter. "The Dragon transmits to the latter the influences received by him from the Pole, whence his name - the *Verbum*." Behind this manifesting dragon is his mother and he exists in her and through her while casting into the world the divine monads destined to perform the whole cycle of incarnations. These monads which are ourselves clothed in matter come to cling desperately to life and abhor the activity of Nidhogg, who gnaws constantly at the roots of the world tree. The evolution of the world after a *pralaya* is comparable to an uncoiling serpent which, at its root, is timeless and sexless and has built into it the agent for its own dissolution. Those who struggle to uphold the world tree may truly yearn for its wisdom fruits, but many of them miss the message of the teaching: "He who bathes in the light of *Oeaohoo* will never be deceived by the veil of *Maya*." He who pierces through this veil becomes a Dragon-Initiate who then guards the Tree of Knowledge. In recalling the Gnostic *Katholikos Ophis* who "sees through things", one realizes that the devouring aspect of the dragon is beneficent. It is an "outer aspect of an inner knowledge" and its incestuous voracity symbolizes a reduction of the many into the One. The dragon that seeks to devour the coming child (the universe) is the dragon of Absolute Wisdom, which recognizes the essential non-separate ness of the universe and sees in its manifestation no more than suffering and illusion. This great desire to devour represents the Boehme, which desires and yet has nothing capable of satisfying it**

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**except its own self, as "the ability of hunger to feed itself.**

**In human souls the longing for wholeness continues unabated until the serpent power of *kundalini* reaches the point between the eyes and lets fall the dragon scales of illusion. Then, with the inner eye opened, the Golden Embryo of the universe is seen as its pupil and all sense of objectivity dissolves. These scales of the dragon flash and hypnotize us. Their illusive power causes us to externalize the good and evil dragon, divide up the mother from the son, conquer the devil dragon with an iron sword and walk into the mountain cave without ever knowing where we are going. "So Veal" is the poison of the evil dragon that it can kill that aspect of us which is steeped in fear and rooted in the objectivized world. We imagine the dragon mountain can be located out there and that we can penetrate its mouth, listen to its oracle and pierce its swallowing gorge with our sword. But the mountain is the universe *in toto* and the only aperture that leads to the great subjective realm of Be-ness is indicated by Draco, the old pole-star. It conceals the hidden *giri*, the gaping mouth and cavernous throat through which the great sound of manifestation is intoned. If the seeker of that cave persists in the understanding of this world, he will, as he approaches the dragon's lair, be incinerated by roaring flames. It is only his inner self-knowledge which is capable of supplying the precise map that will guide him to the cold flame of immortality that lies at the very centre of the dragon's throat. If he can pierce to this with his true and self-sharpened sword, he has conquered the dragon. He steps beyond the *maya* of creation and dissolution, life and death, and enters into a Dionysian state of perennial and simultaneous death-in-rebirth and rebirth-in-death. He has become the dragon.**

**Through the primordial throat**
**That leads into another world,**
**I pierce with my cold-flaming sword.**
**I pierce beyond the roaring screams**
**Of birth and death**
**To the Silence beyond.**
**To the realm of *giri-sa*,**
**The dwelling place of Shiva on the mountain,**
**I pierce with my cold-flaming sword.**
http://www.theosophytrust.org/705-dragon

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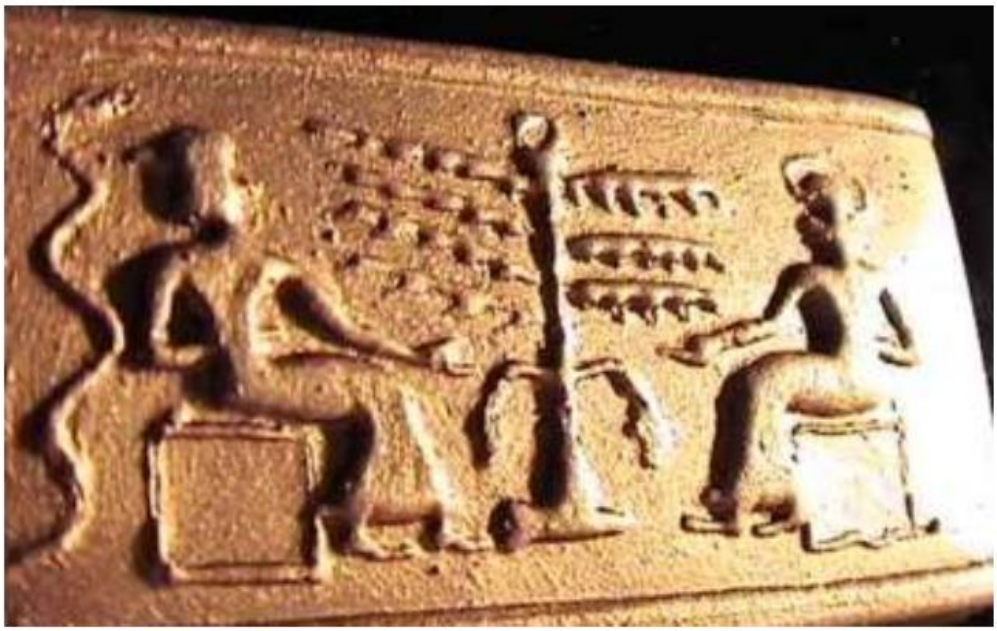
Bellow: The Sumerian story of Creation. The Serpent, the Tree of life and their "Adam & Eve"



This is the smallest depiction of our creation: serpent "gods" having the knowledge and the power to create life. It also connects reality to the story of Eden, in which the serpent deceived humanity.

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